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KING'S COLLEGE, LONDON.—The THEOLOGICAL DEPARTMENT will RE-OPEN on FRIDAY, October 3. New Students must present themselves on the preceding Wednesday.

The following are the Subjects embraced in this Course:—
The Articles of Religion, by Rev. R. W. Jelf, D.D. Principal.
Exegesis of the Old Testament, by Rev. A. McCaul, D.D. Professor.
Hebrew, by Rev. J. J. F. Parnes, M.A. Lecturer.
Exegesis of the New Testament, by Rev. R. C. Trench, M.A.
Pastoral Theology, by Rev. E. H. Plumptre, M.A. Professor.
The Evidence, by Rev. J. H. Eyre, M.A. Lecturer.
Vocal Music, by John Hullah, Esq. Professor.
Public Reading, by Rev. A. S. Threlwell, M.A. Lecturer.
For full particulars respecting the admission of King's College Students to Holy Orders, and on all subjects connected with this department, apply to J. W. CUNNINGHAM, Esq. Secretary.
R. W. JELF, D.D. Principal.

KING'S COLLEGE, LONDON.—DEPARTMENT OF GENERAL LITERATURE AND SCIENCE.—The LECTURES will COMMENCE on WEDNESDAY, October 3, 1856.

The Classes in this department are adapted for those who purpose to offer themselves for the Civil Service of the Hon. East India Company, or to proceed to the Universities.

The following are the subjects of instruction:—
Divinity—The Rev. the Principal; the Rev. E. H. Plumptre, M.A.
Classical Literature—The Rev. R. W. Browne, M.A.;
Lecturer, the Rev. J. H. Eyre, M.A. Lecturer.
Mathematics—Professor the Rev. T. G. Hall, M.A.; Lecturers,
the Rev. T. A. Cook, M.A. and H. W. Watson, Esq. M.A.
English Language and Literature—Professor the Rev. J. S. Brewer.

Modern History—Professor C. H. Pearson, M.A.
French—Professor A. Mariette and M. Stievenard, Lecturer.
German—Dr. Bernays.
Full information may be obtained by application to J. W. CUNNINGHAM, Esq. Secretary.
R. W. JELF, D.D. Principal.

KING'S COLLEGE, LONDON.—The SCHOOL will RE-OPEN on TUESDAY, September 23, 1856, when new Pupils will be admitted. The School is divided into two parts:—

1. The Division of Classics, Mathematics, and General Literature, the studies in which are directed to prepare Pupils for the Universities, for the Theological, General Literature, and Medical Departments of King's College, and for the Learned Professions.
2. The Division of Modern Instruction, including Pupils intended for General and Mercantile Purposes, for the Classes of Architecture, Engineering, and Military Science in King's College, for the Military Academies, for the Civil Service, for the Royal Navy, and for the Commercial Marine.

Full information may be obtained by application to J. W. CUNNINGHAM, Esq. Secretary.
R. W. JELF, D.D. Principal.

KING'S COLLEGE, LONDON.—MEDICAL DEPARTMENT.—The WINTER SESSION, 1856-57, will COMMENCE on WEDNESDAY, October 1, 1856, on which day all Students are expected to attend the Introductory Lecture, at Two o'clock.

The following Courses of Lectures will be given:—
Anatomy—Professor Richard Partridge, F.R.S.
Physiology and General and Morbid Anatomy—Professor Lionel S. Beale.
Chemistry—Professor W. A. Miller, M.D. F.R.S.
Principles and Practice of Medicine—Professor George Budd, M.D.
Principles and Practice of Surgery—Professor William Fergusson, F.R.S.

KING'S COLLEGE HOSPITAL.
George Budd, M.D. F.R.S. With care of In-patients.
Physicians—R. R. Todd, M.D. F.R.S.
George Johnson, M.D. F.R.S.
W. A. Guy, M.D. F.R.S. With care of Out-patients.
Lionel S. Beale, M.B.
Physician for Diseases of Children and Physician-Accoucheur—Arthur Farre, M.D. F.R.S.
Assistant Physicians—Charles Murchison, M.D., Conway Evans, M.B.
W. Fergusson, F.R.S.
Surgons—Richard Partridge, F.R.S. With care of In-patients.
William Bowman, F.R.S.
Henry F. F. R. With care of Out-patients.
Assistant-Surgons—John Wood, F.R.C.S., John Whitaker Hulke.

Surgeon-Dentist—S. Cartwright, Jun.
The Hospital is visited daily. Clinical Lectures are given every week, by the Physicians and by the Surgeons. The Physicians and Clinical Clerks, the House Surgeons and Dressers are elected by examination from the Students of the Hospital.

School—New Students will have the privilege exclusively of attending the Hospital, for two years, on the 30th of September next, in Divinity, Classics (subjects the same as for the Matriculation Examination this year at the University of London), Mathematics, History, and the Modern Languages.

One Scholarship of £50, tenable for three years: one of £30, and three of £20, each tenable for two years, will be filled up in April next, the subjects of the examination being exclusively medical.
Full particulars upon every subject may be obtained from Dr. Guy, Dean of the Hospital; or on application to J. W. CUNNINGHAM, Esq. Secretary.
R. W. JELF, D.D. Principal.

MINERALOGY.—KING'S COLLEGE, LONDON.—The DEPARTMENT OF MINERALOGY will commence a COURSE OF TWENTY LECTURES on MINERALOGY, with a view to facilitate the study of GEOLOGY, and of the application of Mineral Substances in the ARTS. The Lectures will be illustrated by the extensive Collection of SPECIMENS, and will begin on WEDNESDAY, October 3rd, at Nine o'clock A.M. They will be continued on each succeeding Wednesday and Friday, at the same hour. Fee, 2s. 6d.
R. W. JELF, D.D. Principal.

EVENING LECTURES, at KING'S COLLEGE, LONDON.—On and after MONDAY, October 27, King's College will be open, on five evenings in the week, from 7½ to 8½, for CLASSES in the HOLY SCRIPTURES, Greek, French, German, English Language and Composition, Modern History, Geography, Mathematics, Arithmetic, and Book-keeping; Landscape, Figure, and Model Drawing; Practical Mechanics; the Elements of Chemistry; and in the Principles and Practice of Commerce.
A Prospectus will be forwarded on application to J. W. CUNNINGHAM, Esq. King's College, London.
R. W. JELF, D.D. Principal.

KING'S COLLEGE, LONDON.—DEPARTMENT OF APPLIED SCIENCES, for Instruction in Engineering, Architecture, and Manufacturing Art.—The LECTURES will COMMENCE on October 1, 1856.

The following are the subjects of instruction:—
Divinity—The Rev. the Chaplain.
Mathematics—Professor the Rev. T. G. Hall, M.A.; Lecturers, the Rev. T. A. Cook, M.A. and H. W. Watson, Esq. M.A.
Natural Philosophy—Professor T. M. Goodere, M.A.
Arts of Construction—Professor W. Hosking, assisted by A. Mosley.
Manufacturing Art and Machinery—Professor T. M. Goodere, M.A.
Land Surveying and Levelling—H. J. Castle, Esq.
Geometrical Drawing—Professor T. Bradley.
Chemistry, Theoretical and Practical—Professor W. A. Miller, M.D. and Professor Bloxam.
Geology and Mineralogy—Professor Tennant, F.G.S.
Workshop—G. A. Thomas, Esq.
Full information may be obtained by application to J. W. CUNNINGHAM, Esq. Secretary.
R. W. JELF, D.D. Principal.

KING'S COLLEGE, LONDON.—MILITARY DEPARTMENT.—This department is intended for the benefit of those who may be examining Candidates in the Army or direct appointments in the Hon. East India Company's Service.

The course of instruction (costing 10l. 17s. per term) embraces—
Latin, Ancient and Modern History, English History and Composition, Geography, French and German, Mathematics, Surveying and Reconnaitring, Field Drawing, and Fortification.

The CLASSES will RE-OPEN on WEDNESDAY, October 1. Particulars may be obtained from MAJOR GRIFFITHS, Professor of Military Science; or from J. W. CUNNINGHAM, Esq. Secretary.
R. W. JELF, D.D. Principal.

UNIVERSITY COLLEGE, LONDON.—FACULTY OF ARTS AND LAWS.—Session 1856-57.—The SESSION will COMMENCE on TUESDAY, October 14, when DEAN MORRIS will deliver an Introductory Lecture at 5 o'clock precisely.

CLASSES.

Latin—Prof. Newman.
Greek—Prof. Madden, A.M.
Sanskrit—Prof. Goldstick.
Hebrew—Prof. Marks.
Arabic and Persian—Prof. Rieu, Ph.D.
Hindustani and Telugu—Prof. Dowson.
Tamil—Prof. von Strenge.
Gujarati—Prof. Dabholkar, Naorji.
English Language and Literature—Prof. Masson, A.M.
French Language and Literature—Prof. Merlet.
Italian Language and Literature—Prof. Gallenga or Signor Arrivabene.
German Language and Literature—Prof. Heilmann, Ph.D.
Mathematics—Prof. de Morgan.
Natural Philosophy and Astronomy—Prof. Potter, A.M.
Chemistry—Prof. Williamson, F.R.S.
Practical Chemistry—Prof. Williamson.
Civil Engineering—Prof. Harmer, Lewis, A.M.
Mechanical Principles of Engineering—Prof. Eaton Hodgkinson.
Architecture—Prof. Donaldson, M.L.R.A.
Geology and Mineralogy—Prof. Morris, F.G.S.
Drawing Teacher—Mr. Moore.
Botany—Prof. Lindley, Ph.D.
Zoology—(Recent and Fossil)—Prof. Grant, M.D.
Philosophy of Mind and Logic—Prof. the Rev. J. Hoppus, Ph.D.
Ancient and Modern History—Prof. Creasy, A.M.
Political Economy—Prof. Waley, A.M.
Law—Prof. Austin, B.
Jurisprudence—Prof. Foster, A.M. LL.D.
Schoolmasters' Classes—Prof. Newman, Malden, De Morgan, and Potter.

Residence of Students.—Several of the Professors receive Students to reside with them, and in the Office of the College there is kept a register of parties who receive boarders into their families. The register will afford information as to terms and other particulars.
Andrew Scholarships.—Two Andrew Scholarships, one of 100l. and one of 50l. will be awarded in October 1856, and the same in October 1857, to proficient in Latin, Greek, Mathematics, and Natural Philosophy. Candidates must have been, during the academic year immediately preceding, Students in the College or Pupils in the School.
Goldsmith Prize for Hebrew, 25l.
Laurence Counsel's Prize for Law, 10l.
Prospectuses and further particulars may be obtained at the Office of the College; also Special Prospectuses, showing the Courses of Instruction in the College in the subjects of the First and Second Examinations for the East India Company's Civil Service.

D. MASSON, A.M. Dean of the Faculty.
CHAS. C. ATKINSON, Secretary to the Council.

August, 1856.
The Session of the Faculty of Medicine will commence on Wednesday, the 1st of October.
The Junior School will open on Tuesday, the 3rd of September.

PRACTICAL AND ANALYTICAL CHEMISTRY.—BIRKBECK LABORATORY.—UNIVERSITY COLLEGE, LONDON.—Prof. A. W. WILLIAMSON, F.R.S.
Practical Instruction in Organic and General Chemistry and the Principles of Chemical Research as applied more particularly to Agriculture, Medicine, and the Manufacturing Arts.—The Laboratory is open daily from the 1st of October to the end of July, from 9 A.M. to 4 P.M., except on Saturdays, when it is closed at 2 o'clock.

Students occupy themselves with subjects of their own choice, under sanction of the Professor, by whom they are assisted with useful instruction and advice.
Gold and Silver Medals, as rewards of merit for this class are given by the Council.
Fees:—Session, 36s. 5s.; six months, 18s. 18s.; three months, 10s. 10s.; one month, 4s. 4s. A Prospectus, with full details, may be had at the Office of the College.

COURSE OF GENERAL CHEMISTRY.—Prof. WILLIAMSON'S LECTURES are daily (except Saturday) at 11 A.M. and on Saturdays, at 12, from 1st October to the beginning of April. Fee, for perpetual admission, 5s.; whole term, 6s.; half term, 3s.

DAVID MASSON, A.M. Dean of the Faculty of Arts.
WM. JENNER, M.D. Dean of the Faculty of Medicine.
CHAS. C. ATKINSON, Secretary to the Council.

September, 1856.

UNIVERSITY COLLEGE, LONDON.—

FACULTY OF MEDICINE.—Session 1856-57.

The CLASSES will COMMENCE on WEDNESDAY, October 1st, at Three P.M., "On Self-Training by the Medical Student."

Classes in the order in which Lectures are delivered during the day:—

WINTER TERM.

Anatomy—Professor Ellis.
Anatomy and Physiology—Prof. Sharpey, M.D. F.R.S.
Chemistry—Prof. Williamson, F.R.S.
Comparative Anatomy—Prof. Grant, M.D. F.R.S.
Surgery—Prof. Erichsen.
Medicine—Prof. Walshe, M.D.
Dental Surgery—Hubert Shelley, M.B.
Practical Anatomy—The Pupils will be directed in their studies during several hours daily by Prof. Ellis and Mr. David B. Reid, Demonstrator.

SUMMER TERM.

Botany—Prof. Lindley, Ph.D. F.R.S.
Pathological Anatomy—Prof. Jenner, M.D.
Forensic Medicine—Prof. Carpenter, M.D. F.R.S.
Practical Chemistry—Prof. Williamson, F.R.S.
Midwifery—Prof. Murphy, M.D.
Palaeontology—Prof. Grant, M.D. F.R.S.
Ophthalmic Medicine and Surgery—Prof. T. W. Jones, F.R.S.
Maternal Medicine—Prof. Garrod, M.D.
Practical Physiology and Histology—Teacher, Dr. G. Harley.

Analactical Chemistry.—Prof. Williamson, throughout the Session. Logic, French and German Languages, Natural Philosophy, Geology, and Mineralogy—according to announcement for the Faculty of Arts.

CLINICAL INSTRUCTION.

Hospital Practice daily throughout the year.

Physicians—Dr. Walshe, Dr. Parkes, Dr. Garrod, Dr. Jenner.
Obstetric Physician—Dr. Murphy.
Assistant Physician—Dr. Hare.
Surgeons—Mr. Quain, Mr. Erichsen.
Consulting Surgeon to the Eye Infirmary—Mr. Quain, F.R.S.
Ophthalmic Surgeon—Mr. Wharton Jones.
Assistant Surgeons—Mr. Marshall, Mr. Henry Thompson.
Dental Surgeon—Mr. Shelley.

Medical Clinical Lectures by Dr. Walshe, Dr. Garrod, and Dr. Murphy; also by Dr. Parkes, Professor of Clinical Medicine. These special duties it is to train the Pupils in the Practical Study of Disease, and who gives a Series of Lessons and Examinations on the Physical Phenomena and Diagnosis of Diseases to Classes consisting of a limited number, and meeting at separate hours.

Surgical Clinical Lectures, specially by Mr. Quain and by Mr. Erichsen.
Lectures on Ophthalmic Cases, by Mr. Wharton Jones.
Practical Instruction in the Application of Bandages and other Surgical Apparatus, by Mr. Marshall.
Practical Pharmacy.—Pupils are instructed in the Hospital Dispensary.

Prospectuses may be obtained at the Office of the College. *Residence of Students.*—Several of the Professors receive students to reside with them; and in the Office of the College there is kept a register of parties unconnected with the College who receive boarders into their families. Amongst these are several medical gentlemen. The register will afford information as to terms and other particulars.

WM. JENNER, Dean of the Faculty.

CHAS. C. ATKINSON, Secretary to the Council.

August, 1856.

The Lectures to the Classes of the Faculty of Arts will commence on Tuesday, the 1st of October.
The Junior School will open on Tuesday, the 3rd of September.

UNIVERSITY COLLEGE, LONDON.—

JUNIOR SCHOOL, under the Government of the Council of the College.

Head Master—THOMAS HEWITT KEY, A.M.

The SCHOOL will OPEN on TUESDAY, the 3rd of September, for NEW PUPILS. All the boys must appear in their places without fail on Wednesday, the 24th, at a quarter-past Nine o'clock.

The session is divided into three terms, viz. from the 3rd of September to Christmas, from Christmas to Easter, and from Easter to the 1st of August.

The yearly payment for each pupil is 18s. of which 6s. is paid in advance in each term. The hours of attendance are from a Quarter-past Nine to Three quarters-past Three o'clock. The afternoons of Wednesday and Saturday are devoted exclusively to Drawing.

The subjects taught are Reading, Writing, the English, Latin, Greek, French and German Languages, Ancient and English History, Geography (both Physical and Political), Arithmetic and Book-keeping, the Elements of Mathematics, Natural Philosophy and Chemistry, Social Economy, Vocal Part Music, Singing, Gymnastics, Fencing, and Drawing. Any pupil may omit Greek, or Greek and Latin, and devote his whole attention to the other branches of education. There is a general examination of the pupils at the end of the session, and the prizes are then given.

At the end of each of the first two terms there are short examinations, which are taken into account in the general examination. No absence of a boy from any one of the examinations of his classes is permitted, except for reasons submitted to and approved by the Head Master.

The discipline of the School is maintained without corporal punishment. A monthly report of the conduct of each pupil is sent to his parent or guardian.

Further particulars may be obtained at the Office of the College.

CHAS. ATKINSON, Secretary to the Council.

The COLLEGE LECTURES in the Faculty of Medicine will COMMENCE on WEDNESDAY, the 1st of October; those of the Faculty of Arts on TUESDAY, the 3rd of September.

August, 1856.

LONDON HOSPITAL MEDICAL AND SURGICAL COLLEGE, 11, BROAD-STREET.

The next WINTER SESSION will COMMENCE on WEDNESDAY, the 1st of October, at Three P.M.

The LECTURE will be delivered by Prof. W. J. WILKINSON, F.R.S.

Perpetual Fee, qualifying for the Examination at the London University, Royal College of Physicians, and Apothecaries' Hall, 54 Guineas, payable in two instalments of 25 Guineas each, at the commencement of the first two Sessions of the Session.

Perpetual Fee to the Lectures, 10 Guineas.

Students can make special arrangements for Hospital practice.

Further particulars and Prospectuses can be had on application to Mr. J. D. D. (Hon. Secretary), 1, Broad-street-buildings; or at the College.

DEPARTMENT OF SCIENCE AND ART.—

INSTRUCTION in ART may be obtained by Schoolmasters and Schoolmistresses of Parish and other Public Schools, by Pupil-Teachers, and by the Public generally, at the Schools of Art established in the following places:—

Metropolitan District Schools, — Spitalfields, Crispin-street—Westminster, Mechanics' Institution, Great Smith-street—Saint Thomas' Charterhouse, Goswell-street—Finsbury, William-street, Westminster-square—Rotherhithe, Grammar School, Deptford-road—Saint Martin's, Castle-street, Long-acre—Kensington, Gore House, Kensington Gore—Lambeth, Prince's-road.

These Schools will re-open on the 1st October. The NORMAL TRAINING SCHOOL for MASTERS will be hereafter conducted at Kensington, where Public Classes for Male and Female Pupils in advanced studies are also conducted.

Localities wishing to establish Schools or Public Schools to receive instruction, may ascertain the terms on which aid is given by the Department of Science and Art, by letter addressed to the Secretary at the Offices of the Department, Cromwell-road, Kensington Gore South, London W.

NORMAN MACLEOD, Registrar.

METROPOLITAN SCHOOL OF SCIENCE

APPLIED TO MINING and the ARTS.

Director—Sir Roderick Impey Murchison, D.C.L. M.A. F.R.S., &c.

During the Session 1856-57, which will commence on the 1st of October, the following COURSES of LECTURES and PRACTICAL DEMONSTRATIONS will be given:—

1. Chemistry, by A. W. Hofmann, LL.D. F.R.S., &c.
2. Metallurgy, by John Percy, M.D. F.R.S.
3. Natural History, by T. H. Huxley, F.R.S.
4. Mineralogy, by W. H. Miller, F.R.S.
5. Mining, by W. G. Smith, M.A.
6. Geology, by A. C. Ramsay, F.R.S.
7. Applied Mechanics, by Robert Willis, M.A. F.R.S.
8. Physics, by G. S. Stokes, M.A. F.R.S.

Instruction in Mechanical Drawing, by Mr. Binn.

The fee for Matriculated Students (exclusive of the laboratory) is 30s. for two years, in one payment, or two annual payments of 20s.

Pupils are received in the Royal College of Chemistry (the laboratory) of the School, under the direction of Dr. Hofmann, at a fee of 10s. for the term of three months, and the fee charged in the Metallurgical Laboratory, under the direction of Dr. Percy. Tickets to separate courses of lectures are issued at 3s. and 4s. each. Officers in the Queen's or the East India Company's Service, Acting Mining Agents, and Managers, may obtain tickets at half the usual charges.

Certified Schoolmasters, Pupil-Teachers, and others engaged in education, are admitted to the lectures at reduced fees.

H.R.H. the Prince of Wales has granted two Exhibitions, and others have also been established.

For a prospectus and application apply at the Museum of Practical Geology, Jernyn-street, London.

TRENHAM REEKS, Registrar.

UNIVERSITY HALL, GORDON-SQUARE,

LONDON.—This Institution will re-OPEN in OCTOBER NEXT, under the superintendence of the Principal, Dr. W. M. B. CARPENTER, F.R.S. F.G.S., &c., Registrar of the University of London for the Reception of Students at University College during the Academic Session.

Information respecting the arrangements of the Hall, Terms of Residence, &c. may be obtained on application to the Principal, at the Hall.

August, 1856. CHARLES J. MURCH, Hon. Secretary.

PESTALOZZIAN SCHOOL, WORKSHOP,

NOTTS. Founded in 1834.

In this Establishment the arrangements are of a superior order, and Young Gentlemen are carefully educated and prepared for the Universities and Military Colleges, Mercantile and Engineering pursuits.

There are ten Resident Masters—five English and five Foreign gentlemen. French and German are spoken during the time of recreation, and the Pupils enjoy the advantages of first-rate English and Continental Schools.

The Course of Instruction includes: Classics and Modern Languages—Mathematics, Pure and Mixed—Drawing, Painting, and Perspective—Mechanical Drawing, Surveying, and Levelling—Geography, History, and Biography, in English, French, and German—Natural Sciences, embracing Chemistry, Theoretical and Practical, Botany, Mineralogy, Geology, Anatomy, Natural Philosophy, and the various departments of the Globe—Music and Singing—Gymnastics and the Mechanical Arts.

All the above Branches are taught without additional charges. There are Collections of Minerals, Plants, Birds, and Anatomical Specimens to illustrate the History of Nature, and the Laboratory and Workshop are complete in all respects.

The School is in a most favourable situation; and for exercise and recreation there are extensive Playgrounds and a covered Gymnasium.

The town of Workshop is famed for its cleanliness and salubrity, and the splendid Parks surrounding have a wide celebrity.

The Quarter begins on the 28th of September.

Prospectuses and further particulars may be obtained at the School.

J. L. ELLENBERGER, Principal.

GRAMMAR SCHOOL, SYDNEY.—The

Legislature and Government of New South Wales, having founded a Grammar School in the City of Sydney, have applied to Professor Malden, M.A. University College, London;

Professor Jowett, M.A. Balliol College, Oxford;

Principal—Professor Hornby, M.A. University of Durham;

W. Hopkins, Esq. M.A. University of Cambridge; and

Sir Charles Nelson, Bart. of the University of Sydney, to act as a Committee for the selection of a HEAD MASTER, a MATHEMATICAL MASTER, and TWO ASSISTANT MASTERS for this Institution.

Information as to the duties to be performed, and the conditions under which the appointments are to be made, may be obtained at University College, London, in Gower-street, of Charles C. Atkinson, Esq., from whom all applications, accompanied by testimonials, must be forwarded, on or before Monday, the 30th of October next.

CHARLES NICHOLSON.

EDUCATION in BRUSSELS.—FRENCH

and GERMAN PROTESTANT SCHOOL, for the Education of Young Gentlemen.

Conducted by M. G. ACKER, Rue des Sois, 23.

All the comforts of a cheerful and friendly home are combined with the most careful and regular instruction in every branch of a good solid Education. Terms, 30s. per annum. References may be obtained of M. le Pasteur Becker, Chaplain to H.M. the King of the Belgians; John Monckton, Esq. Town Clerk, Maidstone, Kent; Thomas Borman, Esq. Kingston, Surrey.

THE GOVERNESSES' INSTITUTION, 34,

Boho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Parents of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

ARUNDEL SOCIETY.—CRYSTAL

PALACE.—Now Exhibiting, in the Aisle of the Central Transept, adjoining the Italian Court.

Mr. W. WILLIAMS'S TRACINGS from the original Frescoes by GIOTTO, at Padua, and the original Ivory CARVINGS, published by the Society.

Also, an entire set of the FAC-SIMILES of ANCIENT IVORY CARVINGS, published by the Society.

Also, a set of the FAC-SIMILES of the 'Descriptive Notices' of the Society's Collections, with a Prospectus annexed, may be obtained in the News Room, Crystal Palace.

Office of the Arundel Society, 94, Old Bond-street.

JOHN NORTON, Secretary.

CRYSTAL PALACE PICTURE GALLERY.

—The Summer Exhibition will CLOSE on SATURDAY, Oct. 4, and will be succeeded early in November by the WINTER EXHIBITION, which will remain open until the end of March, 1857. Notices will be addressed to Exhibitors of Works now in the Gallery informing them where they will receive the Pictures returned; and those who propose to contribute to the Winter Exhibition are requested to inform Mr. Henry Macfadyen, at the Gallery. The only charge to Exhibitors will be five per cent. commission on Works sold.

By order, GEORGE GROVE, Secretary.

Crystal Palace, Sept. 16, 1856.

WELLINGTON MONUMENT.—The

COMMITTEE of Her Majesty's Works and Public Buildings GIVE NOTICE, that it is the intention of Her Majesty's Government to erect a MONUMENT in St. Paul's Cathedral, London, to the Memory of the late Duke of Wellington, and that the Commissioners are prepared to receive Designs for the same from Artists of all Countries.

A Drawing showing the Ground Plan of the Cathedral and the Site of the proposed Monument, together with a statement of the Premiums, and other particulars, will be forwarded to Artists on application by letter addressed to me at this Office.

ALFRED AUSTIN, Secretary.

Office of Her Majesty's Works and Public Buildings, Whitehall.

London, Sept. 4, 1856.

THE MESMERIC INFIRMARY is in active

operation at 36, Weymouth-street, Portland-place. Subscriptions will be thankfully received. Post-office orders to be made payable to H. J. FRADELLE, Secretary.

DEPARTMENT OF SCIENCE AND ART.—

INSTRUCTION in ART may be obtained by Schoolmasters and Schoolmistresses of Parish and other Public Schools, by Pupil-Teachers, and by the Public generally, at the Schools of Art established in the following places:—

Aberdeen	Glasgow	Norwich
Andover	Hereford	Nottingham
Bath	Leeds	Oxford
Belfast	Lancaster	Salisbury
Basingstoke	Limerick	Swansea
Birkenhead	Liverpool	Taunton
Birmingham	London	Truro
Bristol	Manchester	Warrington
Cardiff	Metropolitan Dis-	Waterford
Carlisle	trict Schools	Wolverhampton
Carmarthen	Spitalfields	Worcester
Cheltenham	Westminster	Wymouth
Clifton	St. Thomas'	York
Clovelly	Charterhouse	
Cork	Finsbury	
Coveurty	Goswell-street	
Dublin	St. Martin's	
Dundee	Kensington	
Dunfermline	Newcastle-upon-	
Durham	Tyne	
Exeter		

The NORMAL TRAINING SCHOOL for MASTERS will be hereafter conducted at Kensington, where Public Classes for Male and Female Pupils in advanced studies are also conducted.

Localities wishing to establish Schools or Public Schools to receive instruction, may ascertain the terms on which aid is given by the Department of Science and Art, by letters addressed to the Secretary at the Offices of the Department, Cromwell-road, Kensington Gore South, London W.

NORMAN MACLEOD, Registrar.

THE PROPRIETRESS of a First-rate LADIES'

INSTITUTION at BERLIN has made arrangements for the reception of BRITISH BOARDERS; and it is her definite object to open to them those advantages of social intercourse, and of the highest literary and artistic development which Berlin presents in its character as a metropolis, and as the centre of Northern German Protestant culture.—Terms from 60s. to 70s. per annum.—For further particulars address to Henry Weiss, Esq., Edinburgh, care of Messrs. Williams & Norgate, Henrietta-street, Covent-garden, London.

NAVIGATION SCHOOL, under the direction

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LADIES' COLLEGE, 47, Bedford-square.—

THE MICHAELMAS TERM will commence on MONDAY, the 13th of October, under the following Professors:—

Rev. J. Baines, M.A., St. John's College, Oxford—Biblical Literature, Latin.

W. Bennett, Esq.—Harmony.

F. S. Cary, Esq.—Drawing.

Richard Cull, Esq.—Reading Aloud.

John Dray, Ph.D. F.R.S.—Arithmetic, Mathematics, Natural Philosophy.

James Heath, B.A. King's Coll. London—Ancient History.

A. Heilmann, Ph.D. Prof. in University Coll. London—German Languages and Literature.

R. D. Holby, M.A. Oxon—English Language and Literature.

J. Hullah, Esq.—Vocal Music.

R. Hymer Jones, Esq.—Natural History.

Gottfried Kinkel, Ph.D. formerly Prof. in the University of Bonn—Fine Art, Geography.

M. Adolphe Ligon, French Language and Literature.

J. Langton Sanford, Esq. Lincoln's Inn—Modern History.

Signor Valletta—Italian Language and Literature.

The subjects of the Lectures are arranged so as to form a consecutive course of study, extending over four years. Pupils who adopt the course of study recommended by the Council of the College are called 'Students,' and are admitted on payment of Eighteen Guineas per year, or Seven Guineas per Term. Entrance Fee, One Guinea.

Pupils are admitted to single Classes on payment of a Guinea and a Half per Term for those Classes which meet twice in the week, and One Guinea for those which meet once.

The SCHOOL will re-open on THURSDAY, October the 2nd. Particulars may be had on application at the College.

J. MARTINEAU, Hon. Sec.

GROSVENOR-PLACE SCHOOL OF ANA-

TOMY and MEDICINE, adjoining St. George's Hospital.

THE WINTER SESSION will COMMENCE on WEDNESDAY, OCTOBER 1st, 1856; when the INTRODUCTORY LECTURE will be given at Half-past Two, P.M., by Mr. T. SPENCER WELLS.

Anatomy and Physiology.—Dr. Lankester, F.R.S.

Descriptive and Surgical Anatomy.—Dr. Devill.

Medicine.—Dr. W. W. Webb.

Anatomical Demonstrations.—Mr. Bannister.

Chemistry.—Mr. J. E. D. Rodgers.

Medicine.—Dr. Ballard.

Surgery.—Mr. Spencer Wells and Mr. Adams.

Military Surgery.—Mr. G. E. Blenkins.

Morbid Anatomy.—Dr. E. W. Richardson.

Midwifery.—Mr. Bloom.

Material Medics.—Dr. P. B. Ayres.

Forensic Medicine.—Dr. B. W. Richardson.

Dental Surgery.—Mr. K. T. Hulme.

Botany.—Dr. Lankester.

Practical Chemistry.—Mr. J. E. D. Rodgers.

Comparative Anatomy and Zoology.—Mr. R. T. Hulme.

Classical Tutor.—Mr. Topham.

FEES FOR LECTURES.

Fee for the entire Course of Lectures, FORTY-TWO GUINEAS, half of which may be paid in October, and the other half at Christmas. Gentlemen who have previously entered to Lectures at any other recording Institution in the United Kingdom, will be admitted to any of the Classes they have joined, on payment of Half the Perpetual Fee of those Classes.

FEES FOR LECTURES AND HOSPITAL PRACTICE.

Pupils at this School are within a convenient distance of several Hospitals, and on payment of a Single Fee of SEVENTY GUINEAS, or by Two in Tuition, of Twenty-five Guineas each, paid at the commencement of the first two Sessions, will be free to the Lectures of the Grosvenor-place School of Medicine, and to the Medical and Surgical Practice of any of the Hospitals in the Kingdom, St. George's, St. Mary's, Charing Cross, Westminster, Middlesex, and King's College.

For further particulars and prospectuses apply to Dr. Lankester, 8, Savile-row; Mr. R. W. Burford, at the School, 1, Grosvenor-place; or at the Residences of the respective Lecturers.

CHEMICAL LABORATORY, 1, Torrington-

street, Russell-square, for the Study of general or applied Chemistry, Analysis or Assaying, under the direction of Mr. B. H. PAUL, Ph.D. F.G.S., late Principal Assistant in Mr. Graham's Chemical and Assay Laboratories at University College.

The Laboratory is open daily from Nine till Five. Fee, including use of Apparatus, Chemicals, &c.—One month, 5s. 6d.; Three months, 12s. 6d.; Six months, 20s.

EVERING COURSE of Analytical Chemistry, from Six till Nine daily, except Saturdays, to commence on the 1st of October. Fee, including Apparatus, &c.—One month, 5s. 6d.; Three months, 12s. 6d.

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of a School is combined with the affection and comfort of a Family, is OFFERED by a Gentleman, of many years' experience in Tuition, to a strictly limited number of YOUNG LADIES. The first Masters are in attendance. Inclusive terms, from 10s. to 30s. per annum.—For particulars apply to Mr. HATFIELD, 187, Piccadilly.

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DR. FISCHER, Professor of GERMAN, begs to

inform his Pupils and Friends that he has REMOVED from 165, Albany-street, Regent's Park, to No. 8, GARWAY-ROAD, Westbourne-grove.

FRENCH.—17, KING WILLIAM-STREET, CITY.

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The subjects taught are distributed over a three years' course as under, on year being arranged as preparatory to the College course.

PREPARATORY CLASS FOR CHILDREN above Eight years of age.
This Class has been established to supply the want of good elementary instruction, and as introductory to the College course.

Lady Superintendent, Miss Parry; Assistant, Miss D. Bente.
The course of instruction is arranged for each pupil according to her age and capacity.

The year of study extends from the last week in September to the last week in July, with vacations at Christmas and Easter.
The fees are £12. 12s. a year for pupils under 13 years of age, and £11 for pupils above 13.

Elementary instruction on the Pianoforte is given under the superintendence of Dr. Stenardale Bennett. Fee, £2. 2s. a Term.

SPECIAL COURSE FOR EASTER TERM.

For the convenience of Visitors to London.—To comprise such subjects as are not usually within the scope of governesses' teaching. Fee for entire course, £12. 12s.; for one subject, £2. 2s.

A course of eight subjects, of which due notice will be given, will be arranged for each year, to extend over 10 weeks, between the hours of 3 and 5 o'clock p.m. on Mondays, Wednesdays, Thursdays, and Fridays in Easter Term, two lectures on each day.

Individual instruction in Vocal Music in its higher branches is given under the direction of Mr. Hullah.
Individual instruction in Instrumental Music is given under the direction of Dr. Stenardale Bennett.

Instruction for advanced pupils in Drawing and its various applications is given under the direction of the Professors of Drawing.

The fee for each, Three Guineas a Term.
Michaelmas Term will commence 6th October, 1856, and close 30th December.
Lent Term will commence 20th January, 1857, and close 1st April.

Easter Term will commence 20th April, 1857, and close 1st July.
The fees are—a composition of 3s. 3s. for the year, or 9s. 9s. for one Term; or £12. 12s. a Term for those classes which meet twice in the week, and £1. 1s. for those which meet once. All payments to be made at entrance.

SCHOLARSHIPS.

Four Scholars, on the Professors' foundation, are elected annually—two to the Preparatory Class and two to the College.
These Scholarships give free instruction in all subjects taught in the College, and are granted for two years.

The Maurice Scholarship, founded July, 1855, conferring the same privileges, is open to pupils in the junior year, and is also tenable for two years.

CERTIFICATES.

Certificates of proficiency in any branch of knowledge are granted to Ladies, in accordance with the provisions of the Charter, on passing the required examinations.

These certificates are given in three classes, and indicate not only the extent, but the quality of the knowledge acquired.
Printed outlines of the examinations in the different subjects, and in each class, may be obtained at the Office.

The ordinary periods of examination for certificates are the last week in Michaelmas and Lent Terms, but Ladies unable to attend at those times may apply for special application, to be examined at any time during Term. Fee for first certificate, £1; for every other, 10s.

Certificates of general proficiency are given to pupils on leaving the College.
Particulars may be obtained at the College daily, from 10 to 4, from the Deputy-Chairman of the Committee of Education; or from the Lady Resident.

Board and residence may be obtained in the immediate neighbourhood of the College.

QUEEN'S COLLEGE.

MISS THOMAS, 9, Devonshire-street, Port-
land place, London, receives PUPILS attending Queen's College, Harley-street, London, as well as Young Ladies desiring to take private lessons from London Professors. She can give references to Ladies interested in the College, and to others whose testimony must prove satisfactory.

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OWENS COLLEGE, MANCHESTER

(in connexion with the University of London, Session 1856-7.)
THE COLLEGE WILL OPEN for the Session on MONDAY, the 13th of October next, and the Examination previous to the admission of proposing Students will commence on that day, and be continued on following days at ten o'clock a.m., at the College. The Session will terminate in July, 1857.

Courses of Instruction will be given in the following Departments: Comparative Grammar, English Language and Literature—Prof. A. J. Scott, M.A., Principal.

Logic, Mental and Moral Philosophy—Prof. A. J. Scott, M.A.
Languages and Literature of Greece and Rome—Prof. J. G. Greenwood, B.A.
Mathematics and Physics—Prof. A. Sandeman, M.A.

History—Prof. R. G. Christie, M.A.
Jurisprudence—Prof. Christie.
Political Economy—Prof. Christie.

Chemistry—Elementary Course—Technological Course, the Application of Chemistry to the Arts and Manufactures, and Analytical and Practical Course, with Manipulation in the Laboratory—Prof. Edward Frankland, Ph.D. F.R.S. F.I.C.S.
Natural History—The entire Course comprises two Sessions; the subject for the present Session is the Anatomy and Physiology of Man—Prof. W. C. Williamson, M.R.C.S. L. F.R.S.

French Language and Literature—M. Teyssie.
German Language and Literature—Mr. Theodor.
EVENING CLASSES FOR PARTIES NOT ATTENDING THE COLLEGE AS REGULAR STUDENTS.

Languages and Literature of Greece and Rome (for schoolmasters and others)—Prof. Greenwood.
Mathematics and Natural Philosophy (for schoolmasters and others)—Prof. Sandeman.
Jurisprudence—Prof. Christie.
Natural History—Prof. Williamson.

Additional Lectures, on which the attendance of the Students is optional, and without fee, will be given at the College, viz.: On the Hebrew of the Old Testament, by Prof. Scott.
On the Greek of the New Testament, by Prof. Greenwood.
On the Relations of Religion to the Life of the Scholar, by Prof. Scott.

SCHOLARSHIPS AND PRIZES.
The following Scholarships and Prizes have been founded for competition by Students of the College, viz.:
The Victoria Scholarship, for competition in Classical learning, annual value 20s., tenable for two years.
The Wellington Scholarship, for competition in the critical knowledge of the Greek Text of the New Testament, annual value 20s., tenable for one year.

The Dalton Scholarship, viz., Two Scholarships in Chemistry, annual value £10 each, tenable for two years.
Two Scholarships in Mathematics, annual value £24 each, tenable for not more than two years.

The Dalton Prizes in Chemistry for the ensuing Session, viz., a Prize of 25s. for the best, and a Prize of 15s. for the second best, viz., of Chemical Preparations from indigo, uric acid, or alcohol; and a Prize of 30s. for the most correctly executed series of twenty qualitative analyses; and a Prize of 10s. for the second best ditto.

The Dalton Prize in Natural History, value 15s. given annually.
Further particulars relating to the Courses and Terms of Instruction, and the conditions upon which the Scholarships and Prizes may be competed for, will be found in a Prospectus which may be had from Mr. NICHOLSON, at the College, Quay-street, Manchester.

JOHN P. ASTON, Solicitor and Secretary to the Trustees.
St. James's Chambers, South King-street, Manchester, September 19, 1856.

EDUCATION.—BAYSWATER.—In a finishing Establishment, near Notting-hill, there are VACANCIES for Two or Three YOUNG LADIES.—The arrangements are conducted on the most liberal principles; and the Professors in attendance of the very highest order.—For Prospects and particulars apply to Mr. ROLAND, 20, Berners-street, Oxford-street.

MR. HOLIDAY begs to inform his Pupils and Friends that he has returned to Town, and recommenced his professional duties.—5, Hampstead-street, Fitzroy-square—September 11, 1856.

TO THE GOVERNORS AND SUBSCRIBERS OF THE ASYLUM FOR IDIOTS.
The favour of your Votes and support at the next Election, in October, 1856, is earnestly solicited for the re-election of JOHN JAMES MITCHELL, aged 41; being the last Appeal possible.

The Boy is entirely deaf, and has been educated in the Asylum, that there is good reason to believe that his re-election would be of great and lasting benefit to him.

The case is strongly recommended by
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By whom proxies will be thankfully received.

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Under Distinguished Patronage.
It is proposed in this undertaking to provide a limited number of Invalids or Tourists (making the customary visit of five months in Egypt with Board and Residence in Alexandria and Cairo, the services of an English Physician, a voyage in boats belonging to the establishment on the Nile as far as Val-de-Haifa, between the First and Second Cataracts, and back, for a certain fixed payment, not exceeding in amount that usually paid to druggists, or expended by travellers traversing the country, and the Professors of the Expedition will be attended throughout by a Physician who has made the sanitary resources of Egypt his special study.

Time will be allowed for visiting every place of note en route, and the wishes of individuals who may desire temporarily to deviate from the prescribed route or mode of travelling will be consulted.

The Sanatorium, although presided over by a Physician, and so calculated to secure the special comfort of the invalid, will possess all the characteristics and freedom of an hotel. The provisions will be of the best, and supplied by the country, and the general arrangements of the establishment made in the best style.

It is proposed that the party should meet in Alexandria on or about the 30th of November, remain there until the 12th of December, proceed to Cairo, remain there until first week in the new year, then start on the expedition up the Nile, return to Cairo about first week in March, rest there three or four weeks, and then pass back to Alexandria, to enjoy the benefits of the air of that beautiful city for a few days before finally leaving the country.

Invalids and Tourists desirous of making arrangements for visiting Egypt this winter may receive every information concerning the Sanatorium and Expedition by applying at 5, Curzon-street, May-fair, London, either personally, or by letter addressed to the Secretary, William C. Francis, Esq., or to Dr. Sidney Haugson; or in Alexandria to John S. Barclay, Secretary, at the Sanatorium.

TO PARENTS and GUARDIANS.—Some VACANCIES having unexpectedly occurred in a first-class LADIES' SCHOOL in North Yorkshire, a few Pupils would be received on highly advantageous terms. The Daughters of Clergymen preferred.—Address K. L., care of Bell & Daidy, 156, Fleet-street.

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HYDROPATHY.—MOOR-PARK, near Farnham, Surrey, three miles from the Camp at Aldershot, and formerly the residence of Sir William Temple and Dean Swift. Physician, E. W. LANE, A.M. M.D. Edin. Dr. Lane may be CONSULTED in London, at 61, Conduit-street, Regent-street, every TUESDAY, between half-past 12 and 2.

MUSIC.—Mr. W. SCHNEGELSBERG, from HANNOVER, Professor of Music, begs to announce that he gives INSTRUCTION on the PIANO and in the THEORY of MUSIC. Private Families and Schools attended to. Best references.—Applications to be made at his Residence, 73, Stanhope-street, Mortuistown-crescent, Regent's Park.

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Gosse's Handbook to the Marine Aquarium, 2nd edit. p. 28.
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August, 1856. C. W. EBORALL, Manager.

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London Terminus, July 15, 1856. C. W. EBORALL, Manager.

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Exmouth, South Molton, Inntow, Barnstaple, Bideford, Starcross, Dawlish, Teignmouth, Newton, Torquay, Totnes, and
Kingsbridge-road; and will return, on Saturday, October 11, from
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STERY, LANGOLLEN ROAD, WREXHAM, CHESTER, BIRKENHEAD, and LIVERPOOL.**
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tember, at 8.0 A.M., returning on the 29th and 6th of October, from
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West Bromwich, Wednesbury, and Bilston	20s. — 10s. 6d.
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LONDON, SATURDAY, SEPTEMBER 20, 1856.

REVIEWS

The Relations of the Venetian Ambassadors to the Senate, during the Sixteenth Century—[Le Relazioni degli Ambasciatori Veneti, &c.]. Florence, printed for the Editor; London, Nutt.

THE Venetians were the first people of Europe who sent permanently resident ambassadors to foreign courts. The importance of their commerce with the East, of which, as is well known, Venice held during the Middle Ages almost a monopoly, combined with the geographical position of many of the dependencies of the proud Queen of the Adriatic, to render her representation at Constantinople the most important charge of any confided to her noble citizens. When Constantinople was taken from the Greeks in 1204 by the French and Venetians under Enrico Dandolo—Byron's "blind old Dandolo"—the Doge assumed the proud and quaint title of "Signore di un quarto e mezzo di tutto l'impero di Romania"; and a representation was sent by the Republic in 1205 with the style and title of "Podestà Veneziano e despota a Costantinopoli, e di un quarto e mezzo dell'impero di Romania Vicedominatore"—Venetian Captain and Master at Constantinople, and Viceroy of a quarter and a half of the empire of Romania. The functions of this three-eighths of vice-emperor extended not only to the protection of the rights and interests of Venetians, but to the judgment of all causes, criminal as well as civil, in which any subject of the Republic was implicated. On the recovery of their capital by the Greek Emperors in 1261, this high potentate had to lower his style somewhat; but retains the same authority under the title of "Bailo" (*Lat.* *Bajulus*),—a word which, originally signifying a pedagogue or tutor, passed thence to mean the defender of the rights and interests of his fellow-citizens; and which still remains with us in the form of "bailiff," and with the Italians in that of "baila," or, as in Tuscany, "balia," a nurse.

A succession of ambassadors under that title resided at Constantinople till, on the triumphant entry into the ancient Greek capital of Mohammed the Second, on the 29th of May, 1453, Girolamo Minotto, who was then *bailo* at the court of the last Palæologus, was thrown into prison. Being very shortly, however, released, he returned to Venice; while the Republic, more alive, as was its wont, to its material than its religious interests, entered into negotiations with the infidel conqueror, by virtue of which Bartolomeo Marcello went in the following year to reside as *bailo* at the court of Mohammed. The regular period during which each *bailo* remained in office was two years. Special circumstances, however, often led to the infringement of this rule, and occasionally the post continued for a short period vacant. But with a few such interruptions, the series of biennial *baili* continued till the downfall of the Republic almost in our own days.

From the first, Venice, rightly appreciating the nature of the people with whom she had to deal, sought to surround the person of her representative with as much dignity and outward pomp as possible; and this was continually increasing with the increase of wealth and luxury at home, and of civilized splendour at the court of the Sultans. The regular salary of the *bailo* was 180 sequins a month,—equal, probably, to somewhere about a thousand a year of our money at its present value. But, for all extraordinary expenses, such as bribes, presents, and

banquets, they were largely provided with means from the liberal coffers of the State. Of the expenditure of these supplementary supplies, however, it was expected that an account should be rendered. Andrea Gritti received for these purposes 300 sequins in 1503; while we find that in 1582 Jacopo Soronzo expended on similar objects no less than 2,000. Notwithstanding all which, we are told by Signor Vincenzo Lazari, in an interesting Preface prefixed to the third volume of the Ottoman Relations, the editing of which volume has been undertaken by him, that it frequently happened to the *bailo* to find himself obliged to spend money largely from his own private resources for the sake of more effectually supporting the dignity of his country. But, although when the Venetian noble found himself the representative of his proud city before the eyes of strangers no sacrifice was avoided which its credit and reputation demanded, it is clear from the legislation of the Republic on the subject that the charge was by no means generally coveted. Excuses of all kinds were made, and accepted with much difficulty and only when really cogent. Refusal to serve was visited by very severe fine. We find frequent complaints of the heavy expenses incurred in these Relations. In one, which Foscarini, in his 'Letteratura Veneziana,' calls "one of the most valuable in the whole series, from the abundance and fidelity of the information contained in it," the ambassador lectures the Senate on this point in a curious passage at the close of his Report. It was the illustrious Senator Bernardo Navagero, afterwards a Cardinal and Bishop of Verona, who, reading in February, 1553, the Relation of his embassy, which had exceptionally lasted for thirty-nine months, spoke thus:—

For two years following the Porte has gone to reside at Adrianople, and a great extra expense was rendered necessary by following it thither. I quitted your Serene Highnesses without receiving a halfpenny of the public money, and in meeting these heavy charges I have done the best I could. But I assure this noble assembly, by the respect I owe to it, that the finding myself in Constantinople, where everything is done by means of money, more often without any than otherwise, pushed as I was by difficulties, was a source of most painful anxiety. I felt that I was deprived of a support, by the means of which many evils might be remedied, to the advantage and credit of your Highnesses. And I would respectfully impress upon this assembly, that they should never leave their ministers at Constantinople without a considerable supply of money. For the abundance of it is a fortress, in which they can in every need place themselves in safety, and preserve peace. Let care be had indeed, as has been hitherto the case, to send men of dexterity, of whose worth and integrity proof has been had—(not speaking on this head of myself, of whom your excellent and most illustrious lordships will form such judgment as may seem fitting to you),—let, I say, due care be taken to send men whom you can trust; and then do not leave them short of money.

In a previous part of his Report, when speaking of the well-known Vizir Rustan, and of the all-powerful influence exercised by him, he says:—

I have spoken at length respecting the person of this Pasha, because there is no way of retaining the friendship of the Sultan so sure as that of having him well disposed and friendly. And this object cannot be attained by any means so safe and certain as making him your own by money. For besides that he is excessively avaricious by nature, he is flattered by the respect shown to his person in making him presents. This is the road taken by all who desire any favour from him; and it is impossible to tell the quantity and important amount of the presents brought him every day. And that way of his of saying so frequently, as I have written to your

Highness* in my despatches,† "I am the Senate's friend, but Venice does not know my value; when she has lost me, then she will find it out,"—all this is only an indirect mode of asking for money, besides his avowed demands. Since such, therefore, is his disposition, and seeing that the authority he has could not be greater than it is, I respectfully suggest to your Highness, that if you wish to remain on good terms with the present Sultan, it would be well from time to time to send him unasked some present, either of cloth or of choice silk of some fine kind for his own wardrobe and that of his Sultana,—which might be done without much cost, and which coming thus voluntarily would please him.

Again, Marcantonio Barbaro, in the Relation of his Embassy to the Sultan Selim, A.D. 1573, after speaking of the absolute necessity of bribing the officers of the court, says that the Grand Vizir himself had repeatedly impressed upon him that it would be of the utmost advantage to the Republic to make some present from time to time to the Sultan himself,—and that any small matter would suffice, bringing himself (the Vizir) down to certain particular objects, as perhaps a dress or two, or other such small matters."

This ceaseless hankering after "backshish" seems to have been quite as prominent a feature in the character of the people three hundred years ago as every traveller tells us he now finds it. And it appears to have infected equally all classes, from the Sultan on the throne to the porter on the quays. For we find that a part of the ambassador's outfit, like that of an exploring traveller of these days who is about to penetrate to the interior of Africa, always comprised a selection of presents, consisting, we are told by Signor Lazari, "for the most part of cloths of gold, and silk, velvets, scarlet woollen cloth, articles of wrought silver, falcons, and other birds of the chase, lap-dogs, loaves of sugar, wax candles, playthings, and all sorts of small ware. The transport of these articles was paid for by the Republic by a sum of from one to three hundred sequins, disbursed to the *bailo* before he started."

All this had to be repeated very frequently, moreover. For not only was the ordinary ambassador's period of office limited to two years, by a jealous policy, of which the wisdom seems, to say the least, exceedingly doubtful, when the great difficulties of the position and the rare acquirements demanded for the satisfactory discharge of its duties are considered; but a great variety of circumstances were deemed by the Senate to necessitate the mission of other extraordinary ambassadors. The signing of a peace, an accession to the throne, the circumcision of an heir apparent, an exchange of prisoners, or any great and notable event occasioned a variety of special embassies, entrusted to persons sometimes of the senatorial order, and sometimes to the state secretaries, with the title of *Oratore*, *Inviato Nobile*, or *Vice-Bailo*. Thus, we find from the list furnished by Signor Lazari, that sixty-three embassies of all sorts were sent from Venice to Constantinople in the course of the sixteenth century. In the three volumes which are devoted by Signor Albèri to the Ottoman Relations there are thirty-eight papers. But these are not all of them strictly the Relations of ambassadors. Of such there are twenty-two. There are nine summaries of Relations, which have not been found extant, taken from the immensely voluminous and invaluable Diaries of Marino Sanuto, preserved in fifty-eight huge volumes in the library of St. Mark; two Reports

* The orator in these Reports sometimes addresses himself to the Senate, and sometimes to the Doge, who was present as President of the Assembly.

† These Relations, intended to give a general account of all that appeared to the ambassador most interesting in the course of his embassy, must not be confounded with his ordinary despatches, which they in no way supersede.

by the Secretaries of Ambassadors; one Relation of an Ambassador to the Court of Persia; one report from the Venetian Consul at Aleppo; one paper on the plan of a Relation drawn up by a Venetian noble, who accompanied the ambassador to Constantinople *en amateur*; and two miscellaneous papers relating to embassies, written by anonymous authors.

The Ottoman power in Europe may be considered to have reached its culminating point under Soliman the Magnificent, who reigned from 1520 to 1566. His son, Selim the Second, added, it is true, the island of Cyprus to the long list of Turkish conquests; but in the following year the memorable battle of Lepanto did more than avenge the Venetians for their defeat, and more than counterbalance for the Turks the advantages of their victory. Selim died in 1575; and with his reign began the steady and uninterrupted decline of the power and prestige of the Porte.

Soliman the Magnificent is thus described by Bernardo Navagero, writing in 1553.—

Sultan Soliman, the present Emperor of the East, is a man of about sixty-two years of age. He is above the average height, thin, of dark complexion, and has in his countenance a wonderful degree of majesty, united to a sweetness which endears him to all who see him. He is extremely temperate in eating, using but little animal food. The small quantity he does take is the flesh of kids whose hair was red. He does not drink wine, as it was said that he did in the time when Ibrahim was vizir, but uses water prepared in exquisite ways, tempered according to the season, and always with reference to his infirmities, which are said to be of two kinds,—the gout, and a tendency to dropsy. Hence it is that he never remains long stationary. Thus, when he is residing at Constantinople he very frequently, indeed, almost every day, makes various excursions in his boats, and visits his gardens on the Asiatic shore, hunting, and taking a great deal of exercise. For this reason, also he likes much to reside at Adrianople in the winter, because there the seraglio is so situated, that directly he is outside the door he is at once in the chase, amid the amusements which so much delight him, that he rarely misses a day's hunting. To proceed next to the more important points of his moral character:—he has the reputation of being very just, so much so, that when he is rightly informed he never does wrong to any man. He is as strict an observer of his religion and its laws as any one of his race has ever been. And it is said that he has learned and found in his religion especially this: never to fail in his word and pledged faith; and higher praise than this it is impossible to give him. From the long practice he has had during the many years of his reign, he is very conversant with business, and for the most part acts for the best. He is by nature inclined to peace rather than war, and more than ever so now that he is old and has four sons grown up.

Notwithstanding this desire for peace, Soliman died at the head of his troops in Hungary on the 30th of August 1566;—not, however, killed by the enemy, but from grief at the ill fortune of his arms. Besides this fatal campaign in Hungary, we find Soliman engaged in other aggressive wars, in Persia, and against Malta, after the date of the above testimony to his wish for peace. And it repeatedly occurred to the Sultans, his successors, to engage in aggressive wars, not because they had any passion for conquest, but because they found that it would probably cost them both throne and life if they indulged their wish to remain quietly eating, drinking, and sleeping within the precincts of the seraglio.

It was, however, no part of the policy of the Porte to destroy or too much weaken the independent monarchs of Hungary. On this point the following passage, from the Relation of Daniel de' Ludovisi, who reported to the Senate in 1534, is worth citing:—

The king of Poland is at peace with the Grand

Turk, and remains in a neutrality secured to him both by the said Turk and by Germany, neither party thinking that it would be for their advantage to act otherwise. And it is to be observed on that point, that such neutrality is all in favour of John King of Hungary, whose preservation is equally desired by the Turks and by the greater number of the German princes, who would not be content that that kingdom should fall into the hands of the king of the Romans.

It is curious to find statements so exactly in accordance with all that we hear of the state of things in Turkey at the present day, as those of the following passages from Marino Cavalli, whose Report was read in 1560. In the same page, in which he tells his hearers that Turkey is "so full of evil humours, both internal and external, that she would at the very first causes of decay suddenly collapse in putrefaction, and fall a sure prey to her enemies";—and again, that "from avarice, luxury, and corrupt living and government, they will lose altogether the name of valiant men; as has begun to be the case, giving, as they do, rank to him who pays most, not to him who has most merit,—a practice which has already brought things to such a pitch, that they have neither pasha nor captain who is fit for an officer";—he nevertheless writes that the Turks "are, in my opinion, the finest soldiers now to be found in the world. And if they had as much science as vigour, there would be no possibility of resisting them. They are by no means, as some Christians think, mere men of straw and worthless. On the contrary, they are most formidable, and not to be attacked except under circumstances of great advantage, as the Spaniards and Germans have so often experienced. All which can only be accounted for," adds the pious ambassador, "on the supposition that for our sins God listens too much—*esandisce troppo*—to the prayers of these Turks, which five times a day they offer up for the success of their Sultan, and for the division of Christians. And there is no end to their thanksgivings to God for the favours granted to them. And even in the markets before beginning any trading, they make public prayer for the disunion of Christians."

There is a Relation that was read to the Senate in 1553, printed by Signor Albèri anonymously, though it should seem from the list of the ambassadors furnished by Signor Lazari, that it must have been by Catarino Zen. And from this, did our space permit it, we would willingly have extracted an account of the execution of Mustafah, the eldest son of Soliman, by the order and in the presence of his father. The monarch, whose uprightness and justice we have seen so highly praised in the report of another ambassador above cited, was induced to commit this revolting atrocity by no fault whatever of the victim, but solely by the instigations of his favourite Russian Sultana, Roxana, in order that her son Selim might succeed to the throne, instead of the offspring of her Circassian rival, Soliman's first Sultana, whom the Russian had succeeded in ousting from his affections. It was reported that Mustafah's half-brother, Gengir, had killed himself for grief at his murder. And we cannot refrain from citing the remark made on this Report by the Venetian, as a singular instance of that hard, and almost cynic, moral insensibility, which so strikingly pervades the pages of all the great Italian writers of that period—the Guicciardinis and the Macchiavellis.

It was said (writes the noble diplomatist) that Gengir grieved immoderately for the death of his brother, Mustafah, and that, when he received the news of it, he was ready to kill himself; all which it is excessively difficult to believe; because, besides that life is so dear that we see men every day think little of sacrificing the lives of fathers, mothers, and children to the preservation of their own, in this case

the death of his brother opened to him—a great hope of coming to the throne of this vast empire.

The volunteer utterance of such sentiments by a grave and reverend Signior before his assembled fellow nobles furnishes a remarkable indication of the prevailing tone of moral sentiment, and helps us to the comprehension of the interminable list of domestic tragedies, which make so large a portion of Italian history during that and the preceding century.

The same Relation contains an amusing description of the city of Aleppo, which is "situated, according to the general opinion, in the province of Syria"; but it would occupy too large a portion of our space to extract it. We must, however, make room for the following curious description of the Turkish Empire in 1573, from the Relation of Marcantonio Barbaro:—

As to the supply of food, as well in time of peace as of war, I can affirm that this country is in a constantly declining condition, caused by the general ill government of the entire empire. For in that country scarcity arises from a cause exactly the reverse of that which produces it in our own dominions. With us famines arise from the increase of the population and the insufficiency of the land to support so great a number. But in their country the continually increasing depopulation and the absence of all wish on the part of the scanty inhabitants remaining to produce anything beyond what is absolutely necessary to their own subsistence are the causes of scarcity. For the people, knowing well that anything beyond what is necessary for their support is always taken from them by force, will not cultivate the fertile lands they possess.

It was a common saying, we are told, among the Turks themselves, quoted as such by Barbaro, and again by another ambassador, who read his Report in 1579, that "wheresoever the horse of the Ottomans has set his foot there the grass can never more grow."

Vast masses of wealth were at the same time collected together in a few hands. "It was generally supposed," says Barbaro, "that the Sultan's revenue was about eight million ducats; that his yearly expenditure was not above six million; and that two million were thus every year consigned to his treasure-chest." The ambassador is not, however, inclined to believe in the existence of hoards to such an extent as this would imply; since, says he, "one may with tolerable certainty infer, that, if so vast a sum of gold were hoarded, it would be difficult to say whence the accruing revenue should come, seeing that the Sultan in all his empire has but very trifling and altogether insignificant gold mines."

The accumulations of wealth in private hands are stated by Barbaro to be so enormous, that, if he were to state particular facts that had come to his knowledge on this subject, he could not expect to be believed.—

I cannot refrain, however, from stating (he adds) the amount of property left by Rustan Pasha. It was valued by those whose estimate was the lowest at fifteen millions of ducats. And they affirm that the Sultana, his wife, is in the enjoyment of an income of half a million to this day. And truly those who have the means of knowing what she spends, will find little difficulty in believing it. For they say, that among other things, she is building an aqueduct forty days' journey long, to bring water across a desert traversed by the pilgrims to Mecca. And your Highness may remember the urgent applications I made to the Senate at the request of that Lady, that she might be allowed to export two hundred thousand pounds of steel, destined solely for the fabrication of spades and pickaxes, to be used in cutting through some hills, across which the aqueduct had to pass.

It is worth noting how exactly contemporaneous with the progressive decay of the empire was the increasing degradation of the personal character of the Sultans. Selim, the successor of Soliman, is described in many passages of these

Relations as an utterly worthless, drunken sensualist, who was rapidly killing himself by intemperance of all sorts. He was wont to begin the day by drinking half a decanter of brandy; and his extreme corpulence, his purple face, and generally loathsome appearance, may have contributed to nourish the hatred with which, we are told, he was regarded by all around him.

Numerous interesting notices of that dreaded corps of Janissaries, so long the terror of Europe, are to be found scattered through these volumes, all tending to show that exceptional privileges, ill-controlled power, and the spirit of caste, were rapidly changing them from being the bulwark and the strength of the nation, into a scourge and source of weakness, which, ever growing worse, became at last wholly intolerable. The accounts of the utter absence of discipline prevailing among them, form a curious contrast to those passages of M. Michelet's work recently reviewed by us [*Athen.* No. 1466], in which he speaks of the admirable discipline of the Turkish army in the sixteenth century. The explanation of this remarkable discrepancy, however, is probably to be found in the fact of the favourable account having been drawn from the observation of these troops in the field, while the testimony of Venetians applies to their mode of life in their city barracks. They continued to be a soldierly force in the field after they had become a lawless mob in the city.

We have been to a certain degree disappointed at finding in these three volumes of 'Turkish Relations' fewer notices than we had expected of the great events of European interest that marked the period under review,—such as the siege of Rhodes, the conquest of Cyprus, or the battle of Lepanto. It is probable that the remarks and information of the Ambassadors on these subjects had already been communicated in their despatches. The more especial function of these Relations seems to have been to give a general account of the state of the nation whence their authors had returned, and of the characters of their ruling men. The comparative isolation of the Turks and the unfamiliar strangeness of their life and social condition have rendered it possible to give such an account with little or no reference to the contemporary history of other nations. In the other two series of these Relations the case is far otherwise. And when we return, as we hope to do, to an examination of those divisions of Signor Alberi's work, it will be seen that the Relations, especially those of Rome, Paris, and Madrid, throw a strong light on many things and persons of high interest to general European history.

The Republican Campaign Songster: a Collection of Lyrics, Original and Selected, specially prepared for the Friends of Freedom in the Campaign of Fifty-six. New York, Miller & Co.; London, Trübner & Co.

THE son of Aristides sang songs at the street-corners in Greece:—a fact which helps to prove that ballad-singing was as noble a profession as ballad-making. Indeed the ballad-maker was at once priest, prophet and poet. He enjoined morality, foretold events, and built up his metrical maxims and the expressions of his foresight in stately and striking measures. A ballad was really a sermon or rather mission, for βαλλειν signified to send out, and the recipients were expected to be thankful to the sender.

An old French writer complained that his countrymen had let in immorality even into their songs. This cry affords proof that purity was considered to be a necessary part of the profession of the song-maker. It was his duty to rouse men to their duty; and as before the time of Henry the Eighth any man in England might

practise the calling of a doctor without examination or licence, so in the old time any man might make ballads,—provided he had power as well as inclination. Tyrtaeus took up the trade to some purpose, and the vocation has been admirably exercised on less remote occasions. Not, indeed, that it has always been exercised wisely, for though its original purpose was to awaken men to patriotism and virtue, we have seen it applied in an opposite way,—and men, like children, have been sent to sleep by songs.

"Fille aimable de la Folie," is the way in which Bernis describes "La Chanson." In a passport-like fashion the young lady is set down as "souple et légère," as ready to bend herself to the tone of wise men as to that of wild rakes. This is true of the French *demoiselle* named Chanson; but it was not so with the original Ballad. It is true, also, that even the wisest of Frenchmen have indulged in the rakish tone when presenting their songs to "society." Abelard was a song writer, and the students who lay by hundreds on the straw to listen to his lectures, had his songs in their pockets and carolled them over their cups. The vocation of song-writer was never more highly honoured than when it was taken up by this great scholar. He might have sung all France into a Reformation, as easily as he sang poor Héloïse into listening to his sentiment, had it not been for St. Bernard, who metaphorically treated the father of the illegitimate young Astrolabe as severely as he was actually treated by the Canon Fulbert. One of the Saint's heaviest accusations against Abelard was that the latter had been a writer of songs! Now Bernard himself, in his spring time, had been noted for his frolicsome ballads: and the impudence of his accusation was astounding. Our only regret is, that the songs of the leisure hours of both these great men, written in their joyous prime of life, have not descended to us. No doubt they were as lively in their philosophy as our own Walter de Mapes: and who thinks the worse of that very reverend gentleman for having written and sung his 'Mihi est propositum in tabernâ mori'? It has the very sublimity of Baecanalian philosophy; and we defy a man to sing it three times through without feeling pleasantly tipsy in his mind, at the end of the exercise. Would that we had more of these sweepings of the lyre by the hands of young fellows who grew up to be sages and leaders of men! Why must timid churchmen destroy the songs of Abelard? Why must St. Bernard burn his 'Chansons bouffones pour les Hommes du Siècle'? It would be pleasant to find that the illustrious monk of Clairvaux could write a 'Lord Tom Noddy' as sprightly as the Rev. Mr. Barham. Are really none of these songs of the two great antagonists recoverable? Is the difficulty of finding them too vast even for the industry, zeal and research of M. Octave Delepierre, who has picked up so many stray things not so well worth preserving? What a popular volume would be 'Comic Songs by Abelard and St. Bernard!' There is only one other collection of lyrics that would be more popular in England, namely, that of the ballads which Oliver Goldsmith wrote for the street singers of Dublin. The sixpences poor Oliver received for them were not half so sweet as the pleasure he derived from strolling from corner to corner, at night, to hear his own ballads sung. Oliver began where the son of Aristides ended. These names alone would ennoble the profession of ballad-making,—if it needed ennobling. But, it has been great from all time. More than one monarch of old had more pleasure in writing a successful song than in achieving a glorious campaign.

And this word "campaign" brings us back

to our 'Republican Campaign Songster.' In this collection we do not find what Hamilton calls

The garb our Muses wore in former years.

It is simply a collection of songs written for the purpose of furthering the presidential election of Colonel Fremont. If there be nothing so melodious to the ear as the verse which chants our own praises, the next harmonious matter must be that which eulogizes our dearest friend. In this position the Colonel stands with respect to the Authors of the 'Campaign Songster.' They embrace him, extol him, place him in all sorts of favourable lights,—and all this with a rough vigour only exceeded by that with which they ridicule and belabour the Colonel's opponents, whom they roll in the mud and then accuse of being dirty.

We must add, that the eulogy of Mr. Fremont is reiterated here till the reader gets as tired of hearing the Colonel praised as the old Greek was disgusted at continually hearing the great man of his day called Just. This part of the book is, of course, less pleasing because less pungent than that which is devoted to a notice of the Colonel's opponents. Mr. Fremont's friends are summoned to the tune of the 'Mar-seillaise,' to

Arise! Arise! ye braves,
And let our war-cry be,
Free Speech, Free Press, Free Soil, Free Men,
FAR-MOST and Victory.

But as on this side of the water we see less of the spirit of the people, (as exercised in the choice of a "sovereign" who is to reign over, though not to govern, them for four years,) in the praise they shower upon the virtues and beauty of one man, than in the pictures they draw of his opponents, we will rather take our extracts from the "attack" than the other side. The former is especially fierce against Mr. Buchanan, and sometimes exceedingly unclean of allusion. The following, however, is no bad specimen of the electioneering wit and poetry of the present period.—

Buck's Private Confession Publicly Revealed.

AIR—'Lucy Long.'

"If I thought I had one drop of Democratic blood in my veins, I would open every one of them to eject it," said James Buchanan, some ten years ago. N.B. At the time he said this, Federal Stock was a "paying concern," and "Buck" a staunch upholder thereof. Let not our working men forget his declaration anent their 'wages'!

"Oh, if I thought that I had got
One drop of a Democrat's blood,
My jugular vein I'd rip in twain,
And spill the filthy flood!"

(Chorus of *Loafers*.)

Don't let that annoy you!
We say, old buffer, stop!
If they boiled you down in a chandler's vat
They couldn't raise a drop.

"I think those vile mechanics
Get ten times too much pay;
With a Federal screw I'd put them through
At just 'ten cents a day'!"

(Chorus as before.)

But don't let that alarm you,
We say, old squaretoes, stop!
By the lord! if you touch the workman's wage,
The twig you'll have to hop.

"No more I'm James Buchanan—
I sold myself down South;
Henceforth I'll do what my masters please,
And speak what they put in my mouth!"

(Chorus solemnly.)

But don't let that alarm you,
Forgive his slavish tone;
Can you ask a man to stand up straight
Who was "born without a back bone?"

The following, headed 'Intercepted Dispatch,' will give another idea of the spirit of politics and poetry in America. It is not Aristophanic, but it is better than the songs in which "Buck" is marked as a "grey-haired cripple," and his personal defects are alluded to as if they were vices for which he was responsible.—

Intercepted Dispatch.

AIR—'The Darkie's Break Down.'

Report addressed by the Rev. Somniferous C. Jaunty Bubb, Esq., (sometimes a Rev., and sometimes an Esq.,)

Peripatetic Stump Orator of the Hard-Shell-Toe-Snapping-Anti-White-Man-Black-Slavery-Extension Association of Hunker Democrats, to the President and Secretary of the same. The report was accompanied by an urgent request for "two clean shirts and a half-peck measure of Holloway's Pills," some of his "hardest-gutted friends," he said, "being unable to digest the old 'Buck' by any of the normal processes of deglutition."

Try to call a meeting,
Very few attend;
In the general greeting
Cannot see a friend.
Bearded men uproarious,
Children throwing muck—
Opposite of glorious,
Stumping it for "Buck!"
Spoke of "the hereafter"—
Found it wouldn't do;
Quite a peal of laughter
Answered my "boohoo."
Tried a little gammon
"Union very ill;"
Answer, "Jem Buchanan
Ain't the kind of pill!"
Called him "friend of labor"—
"Tell us how, we beg?"
Some unruly neighbor
Flung a rotten egg:
"He will raise your wages"—
"To ten cent a day!"
How the "unwashed" rages!
Wish I was away.
"He's a second Jackson!"—
"He's a Doughface rogue!"
"How he 'scaped' the Saxon!"
Cries an Irish brogue:
"Statesman most sagacious!"—
"Grabbing 'spoil' he's skilled!"
Oh, my goodness gracious!
When were these cats killed?
"Absent when the Kansas
Bill was called to time!"
"You be d—d!" a man says,
"He endorsed the crime."
"Jemmy never panders
To the warlike thirst!"
"Soult, he and Sanders,
May their boilers burst!"
Everywhere the story
Runs about the same—
Not a mite of glory
In a losing game:
Money's all that we want—
Curse a losing trade!
I'll desert to Farnsworth
If my bills ain't paid!

In 'A Candidate for Auction, as sung by the Fillmore Men of Philadelphia,' the worth and pretensions of the ex-President are thus suggested:—

Our candidate's for auction,
We'll sell him rarely low—
He's just come back from the "Holy See,"
To be made a "holy show;"
So now's your time to buy us,
Let each his offer call—
We'll sell him cheap, as we're short of cash,
"Dark-lantern," "grip," and all.
Who bids for MILLARD FILLMORE,
Thy "Ex-pres." is bound to go;
He's just come back from the Holy See
To be made "a holy show."
By accident exalted
To the presidential chair,
He went abroad and blew his horn
With a braggart flunkey's air;
He traversed the Campagna,
And kiss'd the Pope's big toe,
But he's not the man for our campaign,
And so we'll sell him low.
Who bids for MILLARD FILLMORE,
Thy "Ex-pres." sure but slow,
Who has just returned from the Holy See
To be made "a holy show."

From these specimens it will be seen that the patriotic bards of freedom, for they so stand forth, in opposition to "the South" and "the slave-holders," and the candidates of the latter, are more vigorous than polished, more rough than witty. All the songs are to popular airs. The Transatlantic poets of the people will probably find a Mèhul when they can produce a Chénier and a song like the 'Chant du Départ.'

The Register of the Synod of Galloway, from October, 1664, to April, 1671. Kirkcudbright, Nicholson.

The persecution of the Scotch in the cause of Episcopacy during the reign of Charles the Second forms one of the gloomiest but most glorious chapters in the history of that people.

It called out all their spiritual energy; it exercised their ancient courage; and it *burned-in* (so to speak) the Presbyterian religion into their characters. No one can doubt its importance who has observed how much Presbyterianism forms individuality,—and who knows what work the individuality of the Scotch has done and is doing in our modern civilization.

The province of Galloway—comprising the south-western counties of Kirkcudbright and Wigton—saw the fiercest part of the struggle. Among the hills and glens there are still shown the graves of the martyrs of the Covenant, and tradition still talks fresh of their sorrows. The strong hand was tried on them in every way,—by fines, by murders, by tortures. The gentry were driven from their old towers, and the peasants from their rude cots. Many fled to the north of Ireland,—where the names still attest their Gallovidian descent, and where are still produced those fervid ministers, whose "zeal" one often has to excuse by recalling their tradition.

This 'Register,'—recently published from the original manuscript by a Kirkcudbright bookseller, and got up altogether in a creditable way,—contains the proceedings of the Episcopal Synod for some seven years. It was drawn up by Andrew Symson, minister of Kirkcinner, author of a 'Description of Galloway,' which is well known to the Scottish historical student. Such records suffer odd changes of fortune in our days, and when one can be got hold of safe and sound, and printed, the fact deserves to be known. By and by, some historian may thank us for having pointed out this little original contribution to the historical stock of knowledge,—for, beyond doubt, it illustrates at once the doings of the period and its manners. Here we have an undisguised business record of what the Synod was doing day by day.

The Bishop was a Hamilton, and the names of his ministers show that they were not natives of the district on which they were thrust to preach orthodoxy. To show how "a poor scholar" was helped in those days, we copy a resolution touching one "James Muir,"—who little thought his pecuniary embarrassments would ever be so well known.—

"The Bishop and Synod considering the necessitous condition of James Muir a poor scholar for the present at y^e College of Edinburgh, and that although he hath by an act of y^e last Synod recommended to y^e severall Pr^{ty}s for supply yet he hath received nothing save from the Pr^{ty} of Wigton Therefore the Bishop and Synod doe hereby seriously recommend him to y^e Pr^{ty} of Kirkcudbright and Stenrauer for supply and recommends it to y^e Pr^{ty} of Kirkcudbright to have theirs in readiness against the 25th day of May next and y^e Pr^{ty} of Stenrauer theirs with y^e first convenience and to send it to Mr Andrew Symson who is hereby appointed to send it to y^e said James Muir."

Another paragraph, on "Charmers and Necromancers" may illustrate the period for us.—

"The Bishop and Synod being informed that there is much wickedness committed by Charmers and Necromancers, and by peoples going to and consulting with them and particularly that it is generally reported that there is a charmer or necromancer within y^e bounds of y^e Pr^{ty} of Wigton who hath committed much wickedness that way within y^e Presbyteries of Wigton and Stenrauer, Doe appoint y^e Presbyteries of Wigton and Stenrauer forsaide to use all diligence for the punishing of the same and for that effect ordains y^e Pr^{ty} of Stenrauer to meet with the Pr^{ty} of Wigton at y^e Kirk of Kirkcudbright as also the Pr^{ty} of Wigton to meet with the Pr^{ty} of Stenrauer at the Kirk of Glenluse and recommends to them to take exact notice of all such persons as shall be guilty of the forsaide crimes and to censure them as they shall think expedient. And it [is]

hereby recommended to y^e severall ministers of this Diocese to use all means for the extirpating of such crimes and in particular publicly in their Congregations to testify against such sinnes and to warne their people not to make use of any charms or charmers as they would not incur the wrath and displeasure of Allmighty God."

There is other curious matter to be gleaned; and, of course, much that will interest and amuse local readers.

The Dramatic Works of William Shakespeare; the Text carefully revised, with Notes. By Samuel Weller Singer, F.S.A. *The Life of the Poet and Critical Essays on the Plays.* By William Watkiss Lloyd, M.R.S.L., &c. 10 vols. Bell & Daldy.

WE fancied we were free from reconsideration of the text of Shakspeare until Mr. Dyce should have completed his long-expected edition. That event—which we hear spoken of as rapidly approaching—will compel every one who takes an interest in the poet's writings to plunge once more into a sea of troubles. In the mean time, Mr. Singer brings before us his claim to be regarded as a Shakspeare editor. Thirty years ago he published an edition which attracted little attention in this country, but was favourably regarded across the Atlantic. In the mean time, Shakspearian knowledge has considerably increased, and Shakspearian criticism has greatly altered, both in tone and character. Mr. Singer—taking fair advantage of this change of circumstances—has put forth this new edition not as a republication, but as an entirely new work. He has freely availed himself of the labours of all his predecessors; he has also brought his own researches to bear upon a variety of disputed passages; and thus, aided by others and labouring himself, "I flatter myself," he says, "that I have been in numerous instances fortunate enough to submit more satisfactory explanations of difficult passages, and more exact definitions of obsolete words and phrases, than are to be found in any preceding edition."

The work is rendered still more novel by an original Life of the poet and a critical commentary on every play by Mr. W. Watkiss Lloyd,—a gentleman who, we are assured by Mr. Singer, has brought to his task "a mind deeply imbued with a love of all that is great in art and literature." Mr. Lloyd will scarcely be thought to have supported the assertion of his friend, or to have proved his own qualifications, when, commenting on Ben Jonson's allusions to Shakspeare, he assures us, that he is disposed to "be lenient with Old Ben," but that he has "never been able to get through one of his plays."

Shakspeare criticism and commentatorship have passed through several very natural phases. Some of the earliest commentators were men of genius. They dwelt more on the higher qualities of their author—his poetical excellencies and his marvellous insight into human nature—and less on the difficulties in his text arising from occasional corruption or obsolescence. As time ran on the difficulties from the latter cause increased. The antiquaries came in to help the poets. They treated the bard as if his works had been written in the cuneiform character—every word was the subject of a commentary,—and with their assistance the standard edition was extended to the moderate size of one-and-twenty volumes. Attention has of late years been attracted to this unparalleled example of antiquarian diligence, and endeavours have been made to discourage any further exercise of the same prolific zeal. Much good has been done in this way. But not all that is necessary. It is obvious, from Mr. Singer's volumes, that the same spirit still

hovers around us. It cannot quit the old familiar page. It must still learnedly explain the simple and accumulate proof upon proof of facts which nobody denies or doubts. Open where we will, we find Mr. Singer following the guidance of the antiquary Puck. If the results were simply to display the fertility or the caution of this class of commentators—although even that would be a proof altogether unnecessary—it would be a matter of comparatively little moment, but practically the effects of this over-annotation are extremely prejudicial. They increase the cost of books which cannot be too widely circulated—they inflict torment on conscientious readers—and they give strength to an opinion which is as fatal as it is erroneous, that Shakspeare, as a writer, is obsolete.

Fully to exemplify this kind of annotation would require a great deal of space; for it often happens that its real character cannot be understood without a quotation of the context; but we will give a few examples. It is scattered throughout the work, and repeats itself over and over again, as if readers had no memories. For example, almost every volume informs us that "sad" means "grave or serious." Sometimes, as in 'The Two Gentlemen of Verona,' the same fact is twice recorded even in the same play—(Vol. I. pp. 121, 133).

So, again, to "let" is several times annotated as to "hinder"; a "proper man" we are repeatedly told meant "a comely, tall, or well-proportioned man"; to "owe" is in various places interpreted "to possess, to own"; "imperious" is rendered "commanding, stately"; "triumphs" is elucidated as meaning "pageants such as masks and shows"; "to reckon" is expounded by "to care for"; "our fast intent" is synonymized by "our determined resolution"; a "constant will" is rendered "a firm determined will"; it is the *certa voluntas* of Virgil; "curiosity" is "scrupulous exactness, finical precision"; "rich'd" is elongated at the bottom of the page into "enriched"; "raz'd" is interpreted as "effaced"; "impeachment" we are apprised means "reproach or imputation"; "the wear" is "the fashion"; "flourish" is "ornament"; "favour" is "countenance"; and so on, with a vast multitude of other words scattered all over the work.

For whom are such interpretations intended? In what world can an editor have been living who does not know that in cases like these he is explaining words which are the very staple of our ordinary language—words which are daily in our mouths—our very household speech—understood by the simplest, and used by every one? The editor seems to have been conscious that his efforts in this respect lie open to the objection we have made, and therefore requests "the critical and initiated reader" to "remember that the book is not intended for such readers alone who [*sic*] have already made the poet their study, but for popular use, for those who [*sic*] may require such aid." We imagine there is no one who "requires such aid" living.

Few things are better known than Constance's vituperation of Austria—one of the most tremendous examples of feminine objurgation in any language:—

Thou slave, thou wretch, thou coward;
Thou little valiant, great in villany;
Thou ever strong upon the stronger side:—

and so forth through many lines, concluding with the well-remembered passage:—

Thou wear a lion's hide! Doff it for shame,
And hang a calf's skin on thy recreant limbs.

Will it be believed that an editor has thought it necessary to explain this passage after the following fashion?—

"Constance means to call him a coward; she tells him that the skin of the lion's prey would suit his recreant limbs better than that of a lion."

Similar simplicity shines forth in many other places. The lame and impotent conclusion of Iago's commendation of "a deserving woman,"—

She was a wight—if ever such wight were—

To suckle fools and chronicle small beer,—

is thus laid open to general understanding:—"That is, to suckle children and keep the accounts of the household." Iago's prefatory excuse for his presumptuous dealing with womankind,—

I am nothing if not critical,

is thus explained:—"Critical, i. e. censorious or cynical."

In Othello's marvellous speech,—

Had it pleas'd Heaven to try me with affliction,

where, describing the peculiarity and intensity of his calamity, he sorrowfully pours forth:—

There where I have garner'd up my heart;

Where either I must live, or bear no life;

The fountain from the which my current runs

Or else dries up; to be discarded thence!

We are stopped in the full career of such a passage as this to have it explained to us, that "garner'd" means "treasured up." There is scarcely a celebrated passage which is not accompanied by annotation of this kind.

When Juliet, with the honest warmth and fullness of a maiden heart, pours forth her love to Romeo and solicits a return, everybody remembers her enchanting words:—

Fain would I dwell on form, fain, fain deny

What I have spoke; but farewell compliment!

Dost thou love me?

The editor tells us that "farewell compliment" means "farewell attention to forms."

Brutus philosophizing before Cæsar's death remarks, as we all know:—

But 'tis a common proof,

That lowliness is young ambition's ladder.

The editor explains the "common proof" to be "a matter proved by common experience."

Antony, bewailing the great master of the world, exclaims:—

But yesterday, the word of Cæsar might

Have stood against the world: now lies he there,

And none so poor to do him reverence.

"i. e.," remarks the editor, "the meanest man is now too high to do reverence to Cæsar."

The lines on Shakspeare's Cliff are pretty well known. The samphire gatherer, the fishermen, the tall anchoring bark, and the murmuring surge, are familiar to every one, and not less so the concluding lines:—

I'll look no more

Lest my brain turn, and the deficient sight

Topple down headlong.

The editor adds:—"To topple is to tumble: the word is again used in 'Macbeth.' So in Nashe's 'Lenten Stuffe,' 1599:—'Fifty people toppled up their heels there.'"

We will not stop to inquire whether these editorial comments are right or wrong—they are frequently the latter. Our point is that they are unnecessary, and that they are couched in a spirit of simplicity which seems almost infantine. The editor fastens them—barnacle like—upon all the best things of his author.

When Othello, disturbed in the chamber of murder by Emilia, confesses himself the actor of the dreadful deed, he exclaims, in the first burst of his tumultuous feelings,—

She was false as water!

"i. e.," adds the editor, "as unstable, as deceitful"—and then he adds this Scripture proof:—"In Genesis xlix., Jacob applies a similar term to Reuben:—'Thou wast light as water.'"

Even if these were the words of Jacob, we do not see that they would be very germane to the matter; but Jacob's words were, as we think is pretty generally known, "Unstable as water, thou shalt not excel," which a little alters the matter.

Queen Katharine's speech to Wolsey is as universally known as it deserves to be:—

My lord, my lord,

I am a simple woman, much too weak

To oppose your cunning. You are meek and humble mouthed;

You sign your place and calling, in full seeming,

With meekness and humility; but your heart

Is cramm'd with arrogance, spleen and pride.

This is plain talking, but the editor thinks he shall have readers who will not understand it without his help. He adds:—"i. e., You show in appearance meekness and humility, as a token or outward sign of your place and calling; but your heart is crammed with arrogance, &c."

Who does not recollect the charming passage in 'A Midsummer Night's Dream,' in which the failure of Cupid's aim "at a fair vestal throned in the west," is made the foundation of a beautiful legend? It has been converted into a text for historical theories and fancies infinite. "The fiery shaft," as every one remembers, was

Quench'd in the chaste beams of the wat'ry moon,

And the imperial votress passed on

In maiden meditation, fancy free.

This seems clear enough; but the editor deems it right to explain that "fancy free" means (which it does not) "exempt from the power of love."

One more example, and we will draw this portion of our subject to a close. The power of ornament and outside show in misleading mankind is admirably enforced in a well-known passage in 'The Merchant of Venice.'—

In law, what plea so tainted and corrupt

But being season'd with a gracious voice

Obscures the show of evil? In religion,

What damned error but some sober brow

Will bless it, and approve it with a text?

The editor thinks it necessary to note on this passage, that "gracious" means "pleasing, winning favour," and that "approve" is to be understood in the sense of to "justify it."

We could quote as many more examples as we chose, but we have given enough. Our comment upon them is, that they are all absolutely useless and unnecessary, because they all proceed upon the erroneous supposition of finding difficulty in words and phrases which are as plain as a pikestaff or as the way to parish church. Such annotation belongs to a past period in commentatorship, and must be got rid of entirely before we can have an edition of Shakspeare fitted for the present state of popular knowledge.

Another class of notes in which our old-fashioned commentators were fond of indulging occupied more space and were of greater pretence. In these cases some word of little moment was fixed upon,—the more insignificant the better. The dry rock was touched by wand of the magician, and a torrent of learning was made to flow from it; the object apparently being to give confidence in the skill of the commentator, or to gratify his vanity, by exhibiting the profundity of his acquirements. Mr. Singer deems this a necessary part of commentatorship. Take an example or two.

Prospero excites the astonishment of his unworshipful daughter at the story of his expulsion from his dukedom, and urges upon her the iniquity of such conduct when proceeding from a brother. "Tell me," he exclaims,—

If this might be a brother!

The clear mind of Miranda puts the question upon its right footing, in words the meaning of which, to our apprehension, seems sufficiently obvious;—

I should sin

To think but nobly of my grandmother;—

Good wombs have borne bad sons.

None but a true commentator, "all of the olden school," would have discovered his opportunity in such simple words. Diving into the

depths of philology, he returns bearing the following grammatical pearl:—

"But is here used in its exceptive sense of *be out*, i. e. *otherwise than*. Tooke, in his 'Divisions of Purley,' has clearly shown that we use one word, *But*, in modern English, for two words *Böt* and *Büt*, originally (in the Anglo-Saxon) very different in signification, though (by repeated abbreviation and corruption) approaching in sound. *Böt* is the imperative of the A.-S. *Botan* to boot. *Büt* is the imperative of the A.-S. *Be-utan*, to be out. By this means all the seemingly anomalous uses of *But* may be explained; I must however content myself with referring the reader to the 'Divisions of Purley,' vol. i. p. 190. Merely remarking that *BUT* (as distinguished from *Bot*) and *BE-OUT* have exactly the same meaning, viz. in modern English, *except*."

When Romeo, suddenly smitten by the charms of the youthful Capulet, overleaps the garden wall, and returns in the hope of again catching a sight of the syren who had touched his heart, he exclaims, as he crosses the Capulet boundary:—

Can I go forward, when my heart is here?
Turn back, dull earth, and find thy centre out.

Shakespeare little thought when using a natural image to indicate Juliet's attractiveness, that he should be complimented in a more scientific age after the following fashion:—

"This seems to be one of the many instances of Shakespeare's apparent intuitive feeling for correcter scientific views than were current in his day. The idea suggested is of the earth—symbol of the earthly body—at its aphelion, or the point of its orbit most remote from the sun, returning to it again by the force of gravitation to their common centre of gravity."

Hamlet remarks to those missionaries of mischief, Rosencrantz and Guildenstern, "I could be bounded in a nutshell, and count myself a king of infinite space; were it not that I have bad dreams." "Which dreams," answers Guildenstern, "are ambition; for the very substance of the ambitious is merely the shadow of a dream." How admirably the editor brings forth—whether himself or his author let our readers judge—in commenting on this poetical commonplace:—

"Shakespeare has accidentally inverted the expression of Pindar, that the state of humanity is *σκιάς ὄναρ*, the dream of a shadow. Thus also Sir John Davies:—

Man's life is but a dream, nay, less than so,
A shadow of a dream.

And Lord Sterling, in his *Darius*, 1603:—

Whose best was but the shadow of a dream.

These passages remind me of a beautiful thought in George Chapman's Poem on the Death of Prince Henry, which I have cited elsewhere:—

O God, what doth not one short hour snatch up
Of all man's gloss?—Still overflows the cup
Of his burst cares; put with no nerves together,
And lighter than the shadow of a feather."

Othello's exclamation, familiar to us all as our daily bread,—

Excellent wretch! Perdition catch my soul,
But I do love thee! and when I love thee not,
Chaos is come again—

is thus elucidated:—

"So in Venus and Adonis:—

For he being dead, with him is beauty slain,
And beauty dead, black Chaos comes again.

Shakespeare's meaning is more fully expressed in the *Winter's Tale*:—

It cannot fail but by
The violation of my faith,—and then
Let nature crush the sides o' the earth together
And mar the seeds within!

There is the same thought in Muretus, a Latin poet of the sixteenth century:—

Tune meo elabi possis de pectore, Lacci
Aut ego, dum vivam, non meminisse tui?
Ante vel istius mundi compage soluta,
Tetrus in antiquum sit reditura chaos.

And in Buchanan:—

Cesset amor, pariter cessabunt federa rerum;
In chaos antiquum cuncta elementa ruunt.

The original thought is in Hesiod's *Theogony*, where Chaos ceases when Love appears."

All this is mere trifling, learned perhaps, but certainly mere trifling. There is a great deal of it in the edition in twenty-one volumes, but the time has happily come when we can do without it.

A third peculiarity of this old school of Shakespearean criticism was, that the editors made the notes on their author a battle-field, on which to fight their literary quarrels. In this respect the present editor is not a whit behind his brethren. Many of his remarks, both in notes and elsewhere, are animated by a very bitter and malicious spirit. Whatever other merits he may possess, he is certainly not the sweet Singer of Shakespearean criticism. This is a division of his labours into which we will not follow him. We trust he will live to see the folly of a good deal that he has written against the special object of his animadversion.

The three classes of notes which we have alluded to comprise a great part of the book. There remains, however, a *residuum* of useful and creditable matter, although frequently tainted by the author's anxiety to draw into his book all the reading that he can. This kind of matter consists chiefly of illustrations derived from the manners and customs now obsolete. Shallow's dish of caraways, and Doll Tearsheet's kirtle, Mrs. Quickly's chrisom child, Pistol's proverbs and Bardolph's quotations—these are the things in reference to which Mr. Singer shines. His notes on such subjects, if not new, are generally readable and instructive. There are also some conjectural emendations which, like all mere suggestions, will strike people variously. For our own parts we cannot think that Mr. Singer has achieved any remarkable success.

Ferdinand's exclamation—

These sweet thoughts do even refresh my labour
Most busy time when I do it,

is altered to "most busiest."

When in "Measure for Measure" the messenger with the warrant for Claudio's execution knocks at the prison gate, the Duke exclaims—

How now? What noise? That spirit's possess'd with haste
That wounds the unsating postern with these strokes.

Mr. Singer reads *unwisting*.

Juliet invokes dark night to spread his close curtain,

That runaway eyes may wink, and Romeo
Leap to her arms untalk'd of and unseen.—

Mr. Singer suggests "rumourers."

Hamlet in the ghost scene with his mother appeals to her:—

Do not look upon me,
Lest, with this piteous action, you convert
My stern effects.

Mr. Singer reads *affects*.

Again, in his ranting scene with Laertes, Hamlet inquires—

Woo't weep? woo't fight? woo't fast? woo't tear thyself?
Woo't drink up *Esile*?

—This last word is one of the great puzzles of commentators. Mr. Singer suggests *eyself* as the true reading, and finds that word used by Shakespeare in his Sonnets, and explained by Florio in his Dictionary as meaning "wormwood."

These do not amount to much; and the comparatively small number of such suggestions that a man like Mr. Singer is able to offer, stands in striking and not uninteresting contrast with the multitude which are presented in the work of that manuscript corrector whom it is evident delight to him to disparage.

Mr. Lloyd's biography and critical reflections on the plays aim at being highly philosophical, and are occasionally couched in language not easy to be understood. Whether the difficulty arises from the profundity of the reflections, or from the writer's habit of making commonplaces

look big by clothing them in stilted phraseology, we leave for discussion by others. Of the poet he tells us simply what others have told, and represses the desire for biographical information.

"I fear [he says] that zeal for the biography will not ordinarily improve the feeling and zest and purer enthusiasm of the critic: what, after all, have we been enquiring after but the very rags and cast-off clothes of the baser outward life, elevating the recovery of a veritable doublet or an actual hat to a level of importance with a moral conception, intellectual insight, the embodied ideal. The poet refined and elevated the very essence of his being to express it without blemish in his works, and we must fain drag it back into the polluting or uncongenial crowd of common business, the necessities and uncertainties postulated in original sin, the lapses, actual or not impossible in the thousand contingencies of the unsettled, if we may not say ill-hung, constitution and nature of men and things."

With a heavy hand and in solemn phrase Mr. Lloyd deals with the rights and wrongs of the scenes and characters before him. If such reflections are meant to be generally read they should have been written in a more attractive style. The tone magisterial may be the right one when a philosopher holds forth amongst attached pupils and ready listeners, but to gain a general audience an author must write from his heart. As an index to Mr. Lloyd's judgments on men and things we extract his estimate of Falstaff.—

"Swindling, peculation, ill-faith, and fraud had never a better chance of being popular than when combined with the exhaustless wit, humour, good-humour, and general amusingness of Jack Falstaff, and laxity and grossness of body, life, and manners could never go so far to assert their independence of necessary viciousness and vileness, as when brightened by the gleams and sparkles, the lambent phosphorescence and piercing radiance, of his equally fanciful and intellectual invention. Yet the very course and occasion of the manifestation of these enchainment endowments, is the means of setting forth the natural sequence by which idleness, frivolousness, and sensuality bring on and ally with meanness of spirit and of aims, heartlessness, and even malice and murder; and as the action proceeds we become either ashamed of our sympathy with him, or alarmed at the risk we run by continuing any portion of it."

How far such criticism is just we recommend to the consideration of Dr. Doran in the next edition of his 'Knights and their Days.'

Post-Biblical History of the Jews; from the Close of the Old Testament, about the year 420 B.C.E., till the Destruction of the Second Temple, in the year 70 C.E. By Morris J. Raphall, M.A. Ph.D. 2 vols. Trübner & Co.

As the title indicates, this narrative extends from the close of the Babylonish captivity to the devastation of Judæa by Titus. It is written in a partial spirit, and in a sense, in many instances, directly in opposition to the history of Josephus. The apologist of the Flavians, no doubt, was a factious and credulous writer; but Dr. Raphall has not been at the pains to exempt himself from accusations of sectarian violence. He vilifies Josephus, as Josephus vilified Jochanan, and claims the merit of philosophic calmness and candour. Jost was more liberal; Dohm and Gregoire were free from anything like the asperity of prejudice: certainly, neither Chiarini nor Eisenmenger surpasses Dr. Raphall in the use of bitter and virulent language. He has failed, therefore, to do for America what Salvador has done for France; for, though his scope is wider, his impulse is frequently that of a partisan; and, moreover, he has compiled his work with a laxity of criticism, and a deficiency of authentic reference, such as do not entitle it to any particular rank in the historical library. A review of the Persian, Greek, and Roman

dominations in Judæa, the age of the Macca-bees, and the age of Asmoneans, might have been presented as distinct as possible in its estimation of men and motives from that of Basnage or Voltaire, but without the fierceness or the flippancy of Dr. Raphall.

When the testimony of Josephus is necessary to support the Talmudic story of Alexander of Macedon's visit to Jerusalem, Josephus is presented as a very reliable authority. The hyacinthine robes and the golden frontal of the high priest are said to have smitten the Imperial soldier with such reverence, that he fell down and worshipped the name that was inscribed on Jaddua's mitre. Here the critics interpose,—discrediting the incident on account of its marvellous tinge, its chronological discrepancy with the known succession of events in Alexander's life, and the total silence of his biographers and of the Greek historians on the subject of such a visit to Jerusalem. Dr. Raphall's replies on these points are weak, though dictatorial, and do not increase our confidence in the general soundness of his historical bases. He undervalues the Greek annalists; but when one of the most obscure, Agatharchidas, introduces an apocryphal anecdote favourable to the piety and courage of the Jews, he thinks Dr. Kitto wrong in rejecting the story. His national preferences continually overpower his sense of candour, and render his narrative as suspicious in point of fact, as it is deficient in point of literary arrangement and composition. Even when dealing with Manetho, his rancour descends to frivolity; and he almost excites our sympathy in behalf of that garrulous Egyptian by the vituperative levity of his satire. Again, complaining of the characteristics ascribed by Voltaire to Mariamne, the victim of Herod, he says—"But then Voltaire was a Gaul," and he hates the Gauls zealously. In discussing the period of the Imperial Roman sway, he adopts, without much criticism, the biographies of Suetonius, and, in describing the reign of the zealots at Jerusalem, draws an affected parallel between them and the Jacobins of Paris, and between Josephus and the French royalist historians.

Dr. Raphall's style will be illustrated, to his advantage, if we quote his account of the widow and her seven sons, who, during a persecution of the Jews, were brought before Antiochus, first "Epiphanes" the illustrious, then "Epimanes" the mad:—

"A widow and her seven sons were brought before the king in person. He interrogated them separately, beginning with the eldest; and as each of them in succession refused to worship the king's idol, or to renounce the Law of God, Antiochus caused them, one after the other, to be put to death in the most horribly painful manner. The mother stood by; and as each victim was in turn called forth, she encouraged and strongly urged them to remain true to the God and Law of Israel. At length the mother and her youngest son, a mere child, were the sole survivors of that noble band of martyrs. * * Antiochus used every argument, and held out every promise in vain: the youthful martyr was not to be seduced. The king was vanquished: the desire to save this infant hero became almost irresistible in the royal mind. But thousands were crowding round the king's tribunal, and watching this species of duel between the monarch of all Syria and a child. The royal dignity must not be compromised: some outward act of submission must vindicate the supreme authority. The king therefore proposed to the boy that he would grant him life and liberty on one condition—that he should not be required to worship the idol the king had erected, but that the king would drop his signet-ring from his hand on the ground, and that the boy should kneel and pick it up. This was an act of respect and courtesy due to his sovereign which the Law of Moses did not forbid, and which, therefore, could be performed without any

scruple of conscience. But the boy perceived the drift of the subterfuge. The surrounding crowds, who could not hear what passed between the king and himself, but who could see whatever was done on the lofty platform on which he stood and the king was seated, would naturally look upon his kneeling or stooping as an act of prostration and of worship to the idol. He would then be execrated by his own people as a traitor to his brothers and an apostate from his God; and probably this act required of him, and apparently so simple, would eventually leave him no alternative but suicide or apostasy. He, therefore, refused compliance. As a last means, the king had recourse to the intercession of the mother, and strongly urged her to preserve the life of one, at least, of her seven sons, by persuading him to comply with the king's wish, and to perform an act, innocent, and of no moment in itself, but which became of importance to the king's dignity. The mother, however, was not less firm in her faith than her children. In terms the most pathetic, she urged her only surviving son, her youngest and best beloved, to remain steadfast and faithful, that he might soon rejoin his brothers in heaven. They had again and again declared that the Supreme King of the world 'would raise to everlasting life those who died for his Law.' Joining in this declaration, and adding the prophetic menace that his and their tormentor 'should have no resurrection to life, but would receive the just punishment of his pride through the judgment of God,' the boy declared his determination to share the fate of his brothers. The king's patience was exhausted. His pity, baffled, turned into rage. At a given signal, the executioners rushed on their victim, and while his body became a prey to tortures the most revolting, his pure spirit returned to its Father in heaven. The mother followed him. But in her last moments she exultingly exclaimed, 'Father Abraham, I have surpassed thee, for thou hast only raised one altar for the sacrifice of one son; whereas, I have raised seven altars for the sacrifice of seven sons.' So THEN SHE DIED."

This work contains some interesting illustrations of Jewish history; but it is strictly a compilation, and is disfigured by the intolerance and by the magisterial positivism of the writer.

The Hills of the Shatemuc. By the Author of 'The Wide, Wide World.' Edinburgh, Constable; London, Low & Co.

IN 'Queechy' and 'The Wide, Wide World' there was an interest which carried the reader through much absurd narrative and over many improbable and impossible incidents. There was a facility of drawing character, which only needed more knowledge of the world and a better acquaintance with the ordinary customs of society to have become a sterling talent. We regret to say that all the promise contained in the earlier works of this writer appears to have evaporated,—the power of exciting the reader's interest is gone,—there is no knowledge to make up for the romance which is lost,—and there is no clearness of intention, nor truth of experience, to give value to the didactic portions. There is very little narrative; for it is absorbed in long trivial conversations, or rather dialogues, which are intended to indicate some event which has not been related; but it requires microscopic attention and unwearied patience on the part of the reader to discover it. This is a mode of treatment which the author appears to have adopted deliberately. All artists are free to work in the manner that best pleases them; but, as the reading-victims, we feel equally free to enter our protest against the jerking, disjointed, uncomfortable manner in which the design is carried out. Every character is made to speak in the same snip-snap, short, broken-off sentences, without any distinction of persons, except that one has to be proud, another friendly, another foolish, as though each had drawn his or her character upon Twelfth

Night, and the same author ventriloquizes through all.

Winthrop Landholm, the hero, is represented as a masculine "Queechy," capable of helping everybody, supplying all their shortcomings, rectifying their faults, doing their business and his own too. He is intended to be the type of a strong, self-contained, determined character; he might have been made interesting, but the author has chosen to make him impossible instead. His qualities are thrown crudely together like items in an auctioneer's catalogue. The history of his progress, from a boy following the plough upon his father's farm, until he became an eminent lawyer, is wearisome and minute, without being either distinct or graphic;—neither author nor reader forms a distinct notion of him or of his fortunes. Throughout the book there is an entire absence of vitality; characters that have been much talked about suddenly fall through and disappear, and only by careful search can the reader discover any indication of what has become of them. The didactic portions are vague, and what they intend to teach we really cannot tell. The story at last fairly runs aground in an interminable conversation, and finishes because it is impossible to get it again afloat. The worst sign about this book is not, however, its dullness, but the fatal facility which is evident throughout. The author has had no difficulty in her work; it is eminently a book of words, which cost little. The author copies from herself, and seems to have become bewildered by the echo of past commendations, which she will do well to forget and set to work afresh. We give an extract to justify our criticism. It is intended to be the supreme scene in the book—the crown and reward of the hero's virtue.—

"There is a cow!" thought Elizabeth; 'now I can find the path by her. But then!—cows don't always.' Her eye had been sweeping round the woody skirts of her position, in search of her expected four-footed guide, when her thoughts were suddenly brought to a point by seeing a two-footed creature approaching, and one whom she instantly knew. 'It is Winthrop Landholm!—he is going to Mountain Spring to take an early coach, without his breakfast.—Well, you fool, what is it to you?' was the next thought. 'What does it signify whether he goes sooner or later, when it would be better for you not to see him at all, if your heart is going to start in that fashion at every time.' Meanwhile she was making her way as well as she could, over rocks and briars, towards the new-comer; and did not look up till she answered his greeting:—'Good morning!—' It was very cheerfully spoken. 'Good morning,' said Elizabeth, entangled in a cat briar, from which with a desperate effort she broke free before any help could be given her.—'Those are naughty things!—' No,' said Elizabeth; 'they look beautiful now when they are growing tawny, as a contrast with the other creepers and the deep-green cedars. And they are a beautiful green at other times!—' Make the best of them. What were you looking at, a minute ago?—' Looking for my way. I had lost it!—' You don't know it very well, I guess!—' Yes.—No, not very well, but I could follow it, and did, till coming home I thought I had time to look at the view; and then I couldn't find it again. I got turned about!—' You were completely turned about when I saw you!—' O, I was not going that way—I knew better than that. I was trying to discover some waymark!—' How did you get out of the way?—' I went to look at the view.—from the water's edge there!—' Have you a mind to go back to the river edge again? I have not seen that view in a long while. I shall not lose the path!—' Then you cannot be intending to go by an early coach,' thought Elizabeth, as she picked her way back over rocks and moss to the water's edge. But Winthrop knew the ground, and brought her a few steps further to a broad standing-place of rock where the look-out was freer. There was again before her the sparkling river, the

frost-touched mountain, the sharp outlines, the varying shadows, that she had looked at a few minutes back. Elizabeth looked at them again, thinking now not of them, but of something different at every turn. — 'The rock is too wet,' said Winthrop, 'or I should propose your sitting down.' — 'You certainly must have had your breakfast,' thought Elizabeth, 'and not know that I haven't had mine.' 'I don't want to sit down,' she said, quietly. A pang of fear again came to her heart, that in another minute or two he would be off to Mountain Spring. But his next movement negated that. It was to take her basket, which she had till then tried to carry so that it would not be noticed. She was thankful he did not know what was in it. — 'Do you often take such early walks as this?' — 'No, not often,' said Elizabeth, guiltily. 'I row more.' — 'So early?' — 'No, not generally. Though there is no time more pleasant.' — 'You are looking well,' he said, gravely. 'Better than I ever saw you look.' — 'It's very odd,' thought Elizabeth, 'it must be the flush of my walk.' — 'I didn't look so this morning in the glass—nor last night.' — But she looked up and said boldly, laughing, 'I thought you came here to see the prospect, Mr. Landholm.' — 'I have been looking at it,' he said, quietly. 'I need not say anything about that—it never changes.' — 'Do you mean that I do?' said Elizabeth. — 'Everybody ought to change for the better, always,' he said, with a little smile, 'so I hope you are capable of that.' — Elizabeth thought in her heart, though she was no better, yet that she had truly changed for the better, since former times; she half wanted to tell him so, the friend who had had most to do with changing her. But a consciousness of many things, and an honest fear of speaking good of herself, kept her lips shut; though her heart beat with the wish and the doubt. Winthrop's next words in a few minutes decided it. 'What is the fact, Miss Elizabeth?' — Elizabeth hesitated, and hesitated. He looked at her. 'I hope I am changed a little, Mr. Landholm; but there is a great deal more to change!' Her face was very ingenuous and somewhat sorrowful, as she turned it towards him; but his looked so much brighter than she had ever seen it, that the meeting of the two tides was just more than her spirits could bear. The power of commanding herself, which for the last few minutes had been growing less and less, gave way. Her look shrank from his. Winthrop had come nearer to her, and had clasped the hand that was nearest him, and held it in his own. It was a further expression of the pleasure she had seen in his smile. Elizabeth was glad that her own face was hidden by her sun-bonnet. She would not have either its pain or its pleasure to be seen. Both were sharp enough just then. But strong necessity made her keep outwardly quiet. — 'What does the change date from?' — 'As to time, do you mean?' said Elizabeth, struggling. — 'As to time, and motive.' — 'The time is but lately,' she said, with a tremulous voice, 'though I have thought about it, more or less, for a good while.' — 'Thought what?' — 'Felt that you were right and I was wrong, Mr. Landholm.' — 'What made you think you were wrong?' — 'I felt that I was.' — 'I knew it.' — 'What makes you think you are changed now?' — 'I hardly dare speak of it—it is so little.' — 'You may, I hope, to me.' — 'It is hardly I that am changed, so much as my motives and views.' — 'And they—how?' he said, after waiting a moment. — 'It seems to me,' she said, slowly, 'lately, that I am willing to go by a new rule of life from that I used to follow.' — 'What is the new rule?' — 'Well—not my own will, Mr. Landholm.' He stood silent a little while. Her hand was still held in his. Elizabeth would have thought he had forgotten it, but that it was held in a free clasp which did not seem to imply forgetfulness. It was enough to forbid it on her part. 'How does the new rule work?' was his next question. — 'It works hard, Mr. Landholm!' said Elizabeth, turning her face suddenly upon him for an instant. His look was bright, but she felt that her own eyes were swimming. — 'Do you know that I am very glad to hear all this?' he said, after another little pause. — 'Yes,' said Elizabeth, under breath, 'I supposed you would be.' — 'I knew you would.' — 'I hope you like being catechised,' he said in a lighter tone. — 'Yes—I do—by anybody that has a right to do it.' — 'I have taken the right.' — 'Certainly!—You have the best in the world.' — 'I am glad you think so, though I don't

exactly see how you make it out.' — 'Why!—it's not necessary to explain how I make it out,' said Elizabeth. — 'No,—especially as I am going to ask you to give it to me for the future.' — 'What?' said she, looking at him. — He became grave. — 'Miss Haye, I have a great boon to ask of you.' — 'Well?' said Elizabeth, eagerly. 'I am very glad you have!' — 'Why?' — 'Why?—why, because it's pleasant.' — 'You don't know what it is, yet.' — 'No,' said Elizabeth, 'but my words are safe.' — 'I want you to give me something.' — 'You preface it as if it were some great thing, and you look as if it was nothing,' thought Elizabeth, a little in wonderment. But she said only, 'You may have it. What is it?' — 'Guess.' — 'I can't, possibly.' — 'You are incautious. You don't know what you are giving away.' — 'What is it?' said Elizabeth, a little impatiently. — 'Yourself.'

All this is supremely silly:—yet it is quite as good, indeed rather better, than the substance of 'The Hills of the Shatemuc.' Our American romancers, after their first rush of success, seem to be falling flat as yesterday's champagne.

OUR LIBRARY TABLE.

The Communion of Labour: a Second Lecture on the Social Employments of Women. By Mrs. Jameson. (Longman & Co.)—Mrs. Jameson's Second Lecture forms a sequel to that on 'Sisters of Charity, at Home and Abroad.' It refers, chiefly, to the influence of women in hospitals, prisons, penitentiaries, and workhouses; but the questions suggested are,—Whether a more enlarged sphere of social work may not be allowed to women, in perfect accordance with their truest feminine instincts?—whether they may not share practically in the responsibilities of social, as well as the responsibilities of domestic life?—and whether such a "communion of labour" might not lead to the more humane ordering of many of our public institutions, to "a purer standard of morals, to a better mutual comprehension, and a finer harmony between men and women"? These questions are investigated in an earnest, confident, but not polemical spirit. Mrs. Jameson avoids debate. But she criticizes, at will,—laws, manners, ideas, the law that empowers a husband to appropriate the whole of his wife's property, the manners that permits such bonnets as are worn now, the idea that a woman is the weaker vessel. So far as she explains any proposal, it seems to be this:—that wives should retain, if they desire it, the right to administer their own property, while husbands, under these conditions, should be irresponsible for the debts of their wives. Of course, the fiction is, that, under a marriage settlement, a woman may keep her property separate; but the moment it is realized—the moment it is "at home" in money—it is hopelessly her husband's, being hers only while imprisoned in securities and trusteeships. Engaging to set this matter fairly before readers of her own sex, Mrs. Jameson recognizes a difficulty. "Women," she says, "seldom generalize. State the proposition that they generally, abstractedly, and upon principle, should have some control over the expenditure of their own earnings, and the individual appealed to will reply: 'Not for the world; she leaves all these things to Fred; Fred understands money-matters, and accounts, and all that; and it is such a pleasure to owe every thing to him.' Fred, in this case, stands for all mankind: the interlocutor for all women. Meantime, how does it fare with her poor working sister in the neighbouring alley? For that also is to be considered." This is the key-note of Mrs. Jameson's discourse. To social inequalities of the kind referred to she traces much of the sin and misery in existence among women—the degradation of the homeless—the distortion of social ties, of dependence into servitude, of protection into tyranny. She again urges the necessity of employing a better class of nurses for the attendance and supervision of the sick in hospitals,—the class actually in existence being, to use general terms, drunken, vulgar, unfeeling, inefficient, and destitute of all sense of responsibility. The best become hardened by perpetual familiarity with horror and suffering. Mrs. Jameson herself was told by a religious woman in a small hospital for hopeless, bed-ridden paupers, that her duties were so revolting and depressing that, after being for years accustomed to the work, she was compelled every morning to dedicate herself to her task anew, "for the love of God." Yet, in the Laboratoire Hospital, at Paris, which she visited after the publication of her First Lecture, Mrs. Jameson found, not cleanliness, light, and fresh air only, but cheerfulness. This place appeared to her "a perfect example of the combined working of men and women"—the "communion of labour." She describes, in succession, a hospital of the Sisters of Charity, of the Order of St. Elizabeth, and the Great Civil Hospital at Vienna, the *Spedale Maggiore* of Milan—which disappointed her—and several Piedmontese hospitals,—from all of which she draws illustrations in aid of her theory. Next, as to prisons, she desires to introduce into them too the administrative influence of "virtuous, religious, refined, and well-educated women." Capt. Maconochie mentions the power exercised by his wife even in the moral abysses of Norfolk Island, where men, who respected nothing else, respected her. She has found that ladies are beneficially employed in the prisons of Piedmont. At Neudorf, in the Austrian dominions, there is a prison governed chiefly by women. Its inmates are classified as the desperate, the penitent, and the voluntary, and were more than 200 in number. "To manage these unhappy, disordered, perverted creatures (some of whom had been brought in chains from Vienna) there were twelve women, assisted by three chaplains, a surgeon, and a physician: none of the men resided in the house, but visited it every day. The soldiers and police officers, who had been sent in the first instance as guards and jailors, had been dismissed." To similar purpose, Mrs. Jameson treats of Reformatory Schools, Penitentiaries, and Workhouses,—the last being universally in need, she says, "of a proper moral supervision." She never experienced in a penal cell the sense of depression, almost of despair, produced by a visit to some of the English workhouses. Certainly, this part of her lecture should receive attention, as a serious charge is preferred against the actual system of poor-law management. Altogether, Mrs. Jameson's little volume is one for serious notice,—it is a grave, reflective, almost a saddening book, abounding in utterances of the most genial human charity.

Memorials of Agmondesham and Chesham Leyster: in two Martyr Stories. (Saunders & Otley.)—These "Martyr Stories" are much better of their kind than most of the stories which profess to be written for the author's own amusement. They are carefully done; and although the interest is mild, there is a local colouring preserved which makes them agreeable to read, and there is a total absence of all pretentiousness, which is a great gain in stories that set up to be historical.

The Sparrowgrass Papers; or, Living in the Country. By Frederic S. Cozens. (Low & Co.)—The "benevolent reader," if there be such a one, will feel regret and something like shame that a rational being should have written such trash as these 'Sparrowgrass Papers,'—the ordinary reader will feel indignant at the impertinence of having been ever expected to read them. The 'Sparrowgrass Papers' are written with bland inanity; the self-complacency of the author is the only feature that is not imitated,—the fun is preposterous and dreary, without a single sparkle of genuine mirth,—the extravagances are all calculated and guiltless of any tendency to excite a laugh. The book professes to record the cockney experiences of a town-bred family who come to live in the country, and who expect that the knowledge of the management of pigs and poultry will come by nature. One joke we give as a specimen. Speaking of a travelling menagerie the Author says—"At last comes the elephant, the *Aleph* of the procession. *Aleph*, the first letter of the Hebrew alphabet. Probably the elephant was the first thing Adam saw, and hence the name *Aleph-ant*." There are one or two episodes introduced, one called "The New Godiva," and the other an "Troquois Legend," which go far to prove that the Author's fine

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writing is one degree more intolerable than his facetious writing. We can only express our hope that there will be very few persons so idle or so destitute of other resources as to read 'The Sparrow-grass Papers' of their own free will.

The French Pastor at the Seat of War: being Letters written from the East, by Emilien Frossard, Protestant Pastor in the French Army before Sebastopol. Translated from the French. (Nisbet & Co.)—The French Protestant Pastor is apparently a sensible as well as a pious man. His letters written to his children are in excellent taste, and extremely interesting. The religion is ingrained, and not obtrusively overlaid. The Pastor is alive to all the objects of interest in his journey to the East, and describes what he sees in a lively unaffected manner, which might be adopted with great advantage in religious books written by English "pastors and masters." These Letters give curious little glimpses of camp and hospital life, which would be thought below the dignity of the "Historic Muse," or even of the more easy going "gossip" of "Our own Correspondent." The work is well translated, and we can recommend it to all who patronize the lighter works of religious literature. It is adapted to be read aloud by young people.

The Blind Girl of Wittenberg: a Life Picture of the Times of Luther and the Reformation. Translated from the German, by John G. Morris. (Philadelphia, Lindsay & Blakiston; London, Low & Co.)—The portrait of Luther as given in this story is forcible and life-like, and we are assured in the Preface that every word put into his mouth in the course of the story was "really uttered by him in some other connexion." This gives an impress of individuality which is extremely interesting. The words do not appear to be at all distorted or perverted from their original intention; the story itself of the Blind Girl is only a framework to introduce them. The story is rather stiff, and the incidents not very natural; to ordinary readers the speeches of Leonard Fiehn, the conduct of Catherine, Margaret and their father will not be very intelligible;—but all that concerns the Great Reformer is well managed and cleverly introduced.

An ambitious dissertation, *The Logic of the Christian Faith*, by P. E. Dove, proposes to trace the progress of human thought and reasoning "from the absolute negation of belief up to the highest and most complex form of faith." The argument is conducted with dignity, precision, and vigour, as in the former works of the writer.—Archdeacon Pratt, of Calcutta, working along a parallel line of inquiry, publishes a tract to prove *Scripture and Science not at Variance*, confining himself to the earlier chapters of Genesis.—An *Exposition of the Types and Antitypes of the Old and New Testament*, by the Hon. Lady Scott, treats chiefly of the Biblical prophecies concerning the advent and the mission of Christ. It is intended for family reading.—A curious volume, edited by the Rev. J. M. Neale, M.A., is entitled *Medieval Preachers and Medieval Preaching*. It consists of a chronological series of extracts from the sermons of the Middle Ages—of Strabanus, who preached against the outcry raised during an eclipse of the moon—of Atto of Vercelli, who had such a horror of long sermons that, having once discoursed for ten minutes, he abridged the sermon "lest the common people should be disgusted,"—of the Ligurian Bruno, of Abelard, and others,—among whom must be mentioned Antonio Vieira, who preached to the fishes from the text, "Ye are the salt of the earth." He said that fish had two excellent qualities which fitted them to form an audience: they could hear, and they could not speak. He showed that fishes were better than men and beasts, because, when the flood happened, only a few beasts and men were permitted to live, while the fish thrived, and enjoyed for forty days the range of the whole world.—*The Church and the People*, twelve sermons, by Henry Whitehead, M.A.—*The Lord's Day*, by W. Farquhar Hook, D.D.—*Devotional Theology of the Church of Rome*,—*How to Spend Sunday*,—and *Occupy till I Come*, a funeral sermon, by the Rev. J. Aspinall, M.A., of Althorpe, Lincolnshire,—belong to the class of religious ephemerides.

Matters of law and justice are variously treated in *The Tenth Report of the Associate Institution for Improving and Enforcing the Laws for the Protection of Women*.—*Three Papers on Capital Punishment*, by E. Webster, A. H. Dymond, and H. Mayhew, read before the Society for Promoting the Amendment of the Law,—the *Annual Report* of that Society,—*Mr. Ewart's Speech on Capital Punishment*,—*Criminal Lunatics, are they Responsible?*—an examination of the plea of insanity, by Dr. J. R. Reynolds,—*Opinion of the Press* on a work by E. Moss on Limited Liability,—*A Memorial on Reform in the House of Commons*, by W. S. H., is curiously unreadable, being as ponderous in expression as the worst of the Statutes at Large.

Connected with military affairs, the following publications lie on our table:—*Speech of the Right Hon. Sydney Herbert on the Education of Officers in the Army*.—*Was the Roman Army provided with Medical Officers?* by Dr. J. Y. Simpson.—*The Squabbles of the Royal Artillery and Royal Engineers Examined, and their Duties Discussed*, by Nemo,—and the first part of *The British Soldier, an Anecdotal History of the British Army*, a roughly compiled narrative, popular in its object, by Mr. J. H. Stoequeler.

LIST OF NEW BOOKS.

Archbold's Practice of the New County Courts, 6th edit. 12s. cl.
Beard's Letters on Religious Knowledge, 2 vols. 12mo. 15s. cl.
Blackstone's Commentaries, Abridged by Warren, 2nd edit. 12s. cl.
Chesberton's Revelations of Prison Life, 2nd edit. 2 vols. 5s. cl.
DeLamotte's Oxymer Process in Photography, cr. 8vo. 1s. 6d. swd.
Ellicott's Critical, &c. Commentary on the Pastoral Epistles, 10s. 6d.
Eminent Men, 18mo. 1s. 6d. cl.
Hamilton On Truth and Error, cr. 8vo. 10s. 6d. cl.
Hook's Widow and the Marquess, new edit. 1s. 6d. 3s. cl.
Horsley's Life and Experiences, The Pious Hawker, 2nd edit. 1s.
Lever's Dodd Family Abroad, new edit. 2 vols. 14s. cl.
Marryat's Masterman Ready, new edit. illust. 6s. 6d. cl. gilt.
Orr's Circle of the Sciences, Vol. 8, 'Practical Chemistry,' 3s. 6d. cl.
Petty's Religious Experiences, Eighteen Discourses, 6s. 8vo. 3s. cl.
Robinson's (Matthew) Autobiography, edited by Mayor, 2s. 6d. cl.
Ruth Clayton, or the Contrast, 18mo. 1s. cl.
Scott's Novels, 8th edit. Vol. 7, 'Heart of Midlothian,' 1s. 6d. bds.
Vaughan's Sermons in St. John's, Leicester, 1855-6, cr. 8vo. 5s. 6d.
Warner's Hills of the Shetland, 6s. 12s. bds.
Young's Daisy Chain, 2nd edit. 2 vols. post 8vo. 10s. 6d. cl.
Young's Daisy Chain, Vol. 2, post 8vo. 5s. cl.

THE VELASQUEZ 'BOAR-HUNT.'

Keir, Sept. 10.

To a letter from Mr. Lance, the eminent painter, which appeared in your paper of April 7th, 1855, my attention was first drawn by another letter from Mr. Lance, in the *Times* of the 12th of April, 1856, in reply to certain remarks in the then recent debate in the House of Commons on the National Gallery Estimates. Mr. Lance's letter to you was in answer to a note in my 'Velasquez and his Works' (small 8vo., London, 1855, p. 217), relating to the 'Boar-Hunt,' by Velasquez, in the National Gallery,—a passage which a review in your columns had brought under the especial notice of your readers. In that note, I said that Mr. Lance, in giving evidence before a Committee of the House of Commons, had at first stated that, amongst other extensive repairs made by him on the picture, he had painted, out of his own head, a group of mules in the foreground, which occupied a space, as near as he could guess, of the size of a sheet of foolscap paper; but that on another day, when again examined before the picture, he had admitted that a good deal of the original painting still survived,—that the chasm which he had filled with mules was less by three-fourths than he had supposed,—and that in these mules themselves he had been guided by the backs, necks, and ears, which had remained with tolerable distinctness, and enabled him to follow the design of the master. To this statement of mine, Mr. Lance replied, in your columns, as follows:—"To every word of my printed evidence I adhere. At Mr. Thane's request, I worked daily for six weeks on the injured picture. Two persons, not belonging to my family, who know and can prove this, are still alive. When I was before the picture at the National Gallery, several of the Committee, not unfrequently more than one at a time, asked me questions, such as 'Did you do this?' pointing to one part of the picture; 'Did you do that?' pointing to another part. I may have said that I could not, after such a lapse of time (nearly twenty years), speak with certainty as to every touch of mine on the picture. No doubt a good deal of

the original painting still survived,' but I distinctly deny that I ever said or thought that the chasm which I filled was less in area by three-fourths than I had stated, or that in these mules I had been guided by the backs, necks, and ears, which had remained with tolerable distinctness, and enabled me to follow the design of the master. To the best of my recollection, the canvas where I put in the mules was entirely bare, as it was in many other parts,—and the injury which the picture had sustained may be guessed by the time which was consumed in repairing it—time which I very unwillingly gave up at the earnest entreaty of Mr. Thane, and which nothing but his distressed state of mind would have induced me to employ in that operation." Having been present as a member of the Committee when Mr. Lance was examined in the National Gallery, I thought it right, as a biographer of Velasquez, carefully to report the substance of his evidence on that day—evidence which so nearly concerned one of the principal works of the great Castilian master, and of which no record was to be found in the big blue book which commemorated the labours of the Committee. I, of course, greatly regretted that Mr. Lance's denial of the correctness of my report should have so long escaped my notice; and on reading, on the 12th of April, 1856, his letter of the 7th of April, 1855, I immediately wrote to him to express my regret, and to explain the means by which I proposed to repair the involuntary neglect with which I had treated his statement. Of my own original note and his letter to the *Athenæum*, I printed a few copies side by side; and I sent copies of this paper to all the surviving members of the Committee and to all the other persons I could recollect who had been in the habit of attending the meetings of the Committee of 1853,—each copy being accompanied by a circular requesting the receiver—if he had been present when Mr. Lance was examined in the National Gallery—to favour me with his written recollections of what passed on that occasion. Of the seventeen members of the Committee, three are dead—Mr. Goulburn, Mr. Baring Wall, and Sir William Molesworth. Col. Mure, the Chairman, Mr. Marshall, Mr. Hamilton, Lord Brooke (now Earl of Warwick), and Mr. Hardinge have informed me that they were not present. Mr. Labouchere, Mr. Raikes Currie, Mr. Monckton Milnes, Lord Seymour (now Duke of Somerset), Mr. Granville Vernon, Mr. Ewart, and Lord William Graham were present, and have sent me answers. The other persons to whom I applied were eight in number. Of these, Sir Charles Eastlake, Mr. Ford, Mr. William Russell, and Mr. Henry Farrer were not present. Col. (now Major-General) Thwaites was present, but did not hear what was said. Mr. Morris Moore "declined to hold any communication with Mr. Stirling." Mr. Henry Cheney and Mr. William Coningham were present, and have sent answers. The answers, nine in all, I have since placed in Mr. Lance's hands; and he has been good enough to permit me to say, without troubling you with extracts, that they all, without exception, bear testimony, so far as the recollections of the writers can be relied on, to the general accuracy of my impugned statement.

So much for what Mr. Lance has said and has written. The question in which I am chiefly concerned, and in which I believe the public will be chiefly interested, is, what has he actually done? It is surely most desirable to know, as nearly as it can be known, the extent to which his restorations have affected the authenticity of the picture, and how far it might justly be said, as in fact it was said while his first evidence was yet recent, that the 'Boar-Hunt' was not a Velasquez at all, but a Lance. For this purpose it was necessary to obtain evidence as to the original composition of at least that part of the picture upon which Mr. Lance's largest operation had been performed, namely, the group in the centre of the foreground. Through a friend at Madrid, I therefore applied to the Director of the Queen of Spain's gallery for a tracing of that portion of the copy existing in that collection. This copy had been executed by Goya after Ferdinand the Seventh had presented the picture by Velasquez to Sir Henry Wellesley,

probably about 1819 or 1820, and while it was yet untouched by London smoke or Mr. Thane's destroying fingers. I asked for a tracing of all the figures between the red-cloaked cavalier and the recumbent peasant, including those two figures; but by mistake another part of the picture was traced, and the required portion only reached me on the 1st of July. By this neatly executed tracing, it appears that the group in the restored picture agrees with that in Goya's copy, both in the number and relative position of the figures and in general aspect. Many variations occur in the details. The most important of these seems to be the transformation of horses, as copied by Goya, into mules, as restored by Mr. Lance. In the placing of the legs and ears of the central mule, in its reins, bit, and saddle-cloth, differences will also be found. The man reclining in the foreground wrapped in a cloak, but showing one hand and a leg, shows, in Goya's copy, only the hand. The men standing by the enclosure with their backs turned to the spectator seem absolutely identical in the two works. If, therefore, the canvas upon which Mr. Lance worked was "wholly bare," and if this bare place was "not less than a sheet of foolscap paper," and if he were not guided by remnants of the original outline left round the edges of the chasm, all that can be said is that to have so exactly recalled the forms of the departed, argues no common gift of second-sight, and is an achievement of restoration such as Porson himself never surpassed. The tracing obtained by me is 23½ inches wide by 13½ inches high. A sheet of foolscap paper when folded measures from 12 to 13 inches by about 8 inches, or when spread out 12 to 13 inches by about 16 inches. The entire sheet would cover the three mules, part of the man in red, all the figures beyond the mules, and about two inches of the ground within the inclosure. The folded or half-sheet, which is probably meant when a sheet of paper is used as an illustration of size, would cover the whole of the mule in the centre, and great part of the other two mules, besides most of the figures standing beside and behind the head of the central mule. To have replaced, even within this more limited space, all the missing details with so near an approach to perfect accuracy, is by no means the least remarkable of the fine performances of Mr. Lance's rich palette and brilliant pencil. The first tracing, sent me by mistake, was taken from the group of six mules to the left (the spectator's right) of the picture. These appear to agree exactly with the work of Velazquez.

To neglect no means of elucidating the facts of my case, I applied to Lord Northwick for the use of the fine small study for the picture, by Velazquez himself, which graces his Lordship's collection at Cheltenham. My request was most kindly granted. Mr. Lance and I, Sir Charles Eastlake, Mr. Ford, Mr. Wornum, and some other gentlemen examined the two pictures, placed side by side, in the National Gallery. The study, having only a few of the foreground-figures in it, did not throw any light on the probable condition of the group in question; but within the enclosure, near its further side, and about the centre of the canvas, we observed a group consisting of two horsemen and man on foot, a group which in the large picture was composed of three horsemen. Mr. Lance pointed to the third horse as being probably a piece of his own work, saying that he supposed that a chasm had occurred in the paint across the lower part of the man, and that he had repaired the damage by mounting him on a superfluous horse. The attention of the Madrid artist being called to this point, a slight sketch of that part of Goya's copy shows that the said horse was a pleonasm, and that the figure which Mr. Lance had made into a cavalier prancing towards the spectator had originally been a pedestrian with his back turned.

Were an opportunity to occur of placing the Trafalgar Square picture in juxtaposition with the copy that hangs in the purer air of the Prado, I should not be surprised to find other indications of the six weeks' labour bestowed on the former by Mr. Lance. That he had bestowed great labour on it I never questioned; and I hope it is needless to add, that I never ques-

tioned the perfect good faith with which all his evidence was given. But I did, and do, contest his claim to having "imagined and designed" the aforesaid group of mules; a claim distinctly made in his first evidence (see *Minutes*; questions 5127-5137), and again put forward when he announced in your columns his adherence "to every word of his printed evidence." I retain my opinion published in 1855, that the composition of that group, and of the picture generally, remains, with a few trivial exceptions, as it was "imagined and designed" by Velazquez. I hope I have now said enough to show that that opinion rests on reasonable grounds. They who wish to investigate those grounds for themselves will find the tracings of which I have spoken in the hands of the Keeper of the National Gallery.

Before dismissing the 'Boar-Hunt,' I may say that I have lately seen a fine repetition of the striking group of the men in red and grey, and the priest between them, and some of the other figures, with an arch and building in the background, by Velazquez. It measures 2 feet 6½ inches high, by 3 feet 1 inch wide. Brought from Spain in the last century by Lord Grantham, it is now in the collection of his descendant Earl De Grey. In the catalogue of the collection it is called a repetition of part of a "hunting scene," brought to England in 1826 by Sir Lionel Harvey, which is probably the study before mentioned, now in Lord Northwick's gallery. Lady De Dunstanville has a fine copy by Gainsborough of Lord De Grey's picture, of which the brilliant tones naturally attracted the notice of that great colourist.

Col. Mure, in his reply to my question, requested me to let it be known that he considers that the meeting of the Committee in the National Gallery was not a regular sitting, but a meeting privately arranged for the satisfaction of those who wished to hear Mr. Lance explain his first evidence; and that what passed there could not therefore have been reported in the blue book.

In a letter published in the *Sun* of the 14th of May, and since reprinted in a pamphlet, Mr. Morris Moore has thought proper to assert that I called him in "to act as an umpire" between Mr. Lance and me. The foregoing narrative of my proceedings has made it plain that none of the eminent and intelligent persons with whom Mr. Moore had the good fortune to be briefly associated were asked to act as umpires. I invited them to perform the humbler part of witnesses; Mr. Moore received a copy of the circular sent to them all; and I am sure his readers will not suspect me of making any exception in favour of that polite letter-writer. On a subject in which he professes to take the deepest interest, he was civilly asked to give evidence; he refused, with a courtesy peculiar to himself; and he followed up his refusal by publishing an account of the transaction, which affords fresh proof that he is no less accurate than courteous.

I have only to add to this letter, already too long, that the delay in its publication has arisen from private causes, in no way connected with the question at issue, which I have explained, satisfactorily I hope, to Mr. Lance, to whom I beg leave to express my thanks for the kindness and candour with which he has discussed this matter with me, both personally and in writing.

I have, &c., WILLIAM STIRLING.

CATALOGUE OF PHILOSOPHICAL MEMOIRS.

Edinburgh, Sept. 6.

I observe that one of your Correspondents has taken up the recent Report of the Committee of the British Association on the formation of a Catalogue of Philosophical Memoirs; and as I have no doubt that the eminent and able members of that Committee will be disposed to receive and consider all well-meant suggestions, I take the liberty of making a few remarks on the subject of their Report, which is one in which I have long taken a cordial interest.

It appears to me that the proposed extent of the Catalogue—ten quarto volumes of 800 pages each—which, be it observed, are not meant to include Chemistry or Natural History, but only Mathe-

matics and Natural Philosophy in the narrowest sense of the term,—is so great as not only to be unnecessary for the great practical end of assisting the researches of men of science, but also to place an almost insurmountable obstacle in the way of its accomplishment. The time, labour, and expense, requisite for completing so enormous an Index would be as great a barrier to its execution as its price when finished would be to the general use of it by men of science. The punctual continuation of it in after years would also be rendered improbable exactly in proportion to the magnitude of the scale on which it is undertaken.

I shall now state some principles of abridgment of the work, which I think should be taken into consideration.

1. It is proposed that the Catalogue shall extend back to the year 1800. This is quite right, as it will then form the continuation of Dr. Young's Catalogue of References in the 2nd volume of his Lectures. The inspection of that admirable Catalogue will show how much the student may be assisted by a compilation of no great extent, in which the principle of selection according to the merit and importance of the papers, and that of abridgment in entering and printing the titles, has been judiciously carried out. Now the first ground for selection which I have to mention is, that papers previous to 1825, or at least to 1820, should be much more sparingly entered than those of a later date. Except to a very few students of minute history the third and fourth-rate papers of the first twenty years of the century are altogether without value. Let the Bibliography be therefore made increasingly copious as it approaches our own day.

2. Even in later times the Bibliography must not be indiscriminate, but made with judgment and on principle. This is at once an objection to the proposal of Mr. Harrison to make the Index by *piecework*. There are a few works, such as the Transactions of the leading Scientific Societies, from which all papers on the specific subjects should be included in the Index. But these are few in number, and the number of titles in each is comparatively not great. It will not, I trust, be proposed to include in the Index every title belonging to the specified departments contained in the *Comptes Rendus* of the Academy of Sciences, in the Proceedings of the Sections of the British Association, or even in the better class of scientific periodicals. No small number of such entries would be valueless in themselves and a mere incumbrance to the student of science in his researches. Exactly in proportion as the judgment of the compilers of the Catalogue is called forth, will its value as a guide to the inquirer be increased, and its bulk and price diminished.

3. I doubt very much the necessity of copying the titles in full in every case. Perhaps we should not err much in stating that the most important papers have the shortest titles, and that the longest and most confused titles belong to the most insignificant contributions. I should prefer having the titles judiciously abbreviated, and occasional notes subjoined in small type, after the manner of Young, conveying a mere indication of the gist of the paper. The object of the Catalogue is to put the inquirer on the right track, not to save him in all cases the trouble of turning up memoirs which may prove to be of no use to him. No elaborateness of titles can prevent this. Under all possible contingencies the number of entries in a double-columned quarto page must surely be underrated by the Committee; I think their Report mentions thirty.

In order to insure a reasonable circulation and sale for a work of so limited a character, and addressed to so small a portion of the reading public, condensation must be the first pre-requisite. Unless the price can be made moderate, the publication will never take place. Let not, therefore, too much be in the first instance attempted. I am confident that five or six closely printed octavo volumes would easily contain all that it is important to include in the Catalogue, and that even if Chemistry and some allied subjects were included, —as I am inclined to think ought to be the case.

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But if it be otherwise, I should advise that in order to contract the field, English scientific literature should in the first instance be dealt with. German industry has already provided us with many guides to the history of science abroad, such as the 'Repertorium' of Fechner and that of Dove, the admirable Index to Gehler's 'Wörterbuch,' and the 'Fortschritte der Physik' of the Berlin Society. At the same time, I think the more comprehensive plan feasible within the limits which I have stated, or even less.

I remain, &c., JAMES D. FORBES.

P.S. Before I saw Mr. Harrison's letter it had occurred to me that the labour and responsibility of the work might be diminished by an extended voluntary (and of course *gratuitous*) co-operation of men of science. They might undertake to analyze a given set of Transactions or a periodical work, either completely or by superintending the labours of amanuensis. I should be willing, for example, to take in hand 'Nicholson's Journal' (the best in the early part of the century) as a commencement.

FOREIGN CORRESPONDENCE.

Urbino, August 25.

It is only a chance straggler or so from the yearly flocks of migratory English, or one who, like myself, especially avoids the favourite haunts of those birds of passage, who sometimes finds his way to this out-of-the-world little Apennine city. Here is to be found neither pale ale nor patent medicines,—neither fish sauce nor *Galignani's Messenger* to comfort our countrymen and women on their weary pilgrimage. Till such time, therefore, as these signs of civilization arrive, the place will remain comparatively clear of the much-complaining race of tourists. Yet "every schoolboy knows," or ought to know, that it was for more than two hundred years the seat of the most polished Court, certainly of Italy, perhaps of Europe. In arts, arms, and science, nay, strange to say, in outside morality, at least, at a time when the wildest licence and the most insolent Cynicism prevailed around it, the Court of the Dukes of Urbino was as far above its neighbours as its local habitation overtopped theirs. But these good old days are now more than two centuries behind us, for the devolution of the State to Papal misrule in 1624 brought with it the unfeeling consequences of poverty, crime, ignorance, and moral and physical debasement, till, in an incredibly short time, Urbino dwindled into what she now is, the hungry barren province of a paralytic state, and its capital became an insignificant half-alive nest of sluggish existence, differing but little from a dozen other petty hill towns of Italy with great names trailing behind them, in shreds and tatters, and nothing but those pitiful husks of their early greatness left.

The town of Urbino has all the usual features of such places. Tortuous up-and-down streets, break-neck pavements, tall grim houses, showing here and there a relic of old times in a finely-sculptured portal or a curiously-wrought iron torch-holder fastened to the wall, and a bleak, bold prospect over the hard-featured Apennine country, stretching as far even as the crags of San Marino. The stately old Ducal Palace is now a world too wide for the Cardinal Legate and his few tattered attendants who come to pass the summer here, and are about as fitly domiciled under magnificent Duke Federico's gorgeous ceilings and luxuriant arabesque friezes as they would be capable of profiting by his once world-famous collection of manuscripts—now merged, as well as the libraries of Urbino and Gubbio, in that abyss of lost learning, the Vatican Library.

A dismal change has come over this proud old eyrie of the Montefeltrian eagle since one of its citizens, by name Giovanni Sanzio, thought to make sure of fame by writing the ponderous poem of twenty-four thousand lines in honour of his Duke, the very name of which is scarcely known in our day, and unconsciously bequeathed a precious heritage to posterity in that simple sketch of his wife reading, with their little Raphael asleep on her knee, over the officious restoration of which

I have just been making moan in the unpretending birth-house of the great painter of Urbino. The palace, with its two gaunt gateway towers, looks more grim and lowering than ever this evening, for a summer storm is fast rolling up over the cliffs of Monte Carpegna, and in the west a pale glaring stripe of yellow light, such as the French expressively call *blafard*, is photographing the seamy wrinkled old front of the fabric against the sky, and reminding me how its last Duke Francesco Maria the Second must have looked in his age and desolation on that June morning which brought him tidings of the sudden and untimely death of his son and the heir to his dukedom, Prince Federico, in the midst of a life of low and shameless excess, in whom, as his monument records, "sank the house Della Rovere," and the territory of Urbino lapsed to the paternal sway of Rome.

Of all the manufactures which flourished so luxuriantly in Urbino under the protection of its dukes, the only one which has sufficiently survived to merit the attention of the artistic antiquary is that of the celebrated Majolica or earthenware, for the collection of which a sort of *furor* seems to have arisen during the last year or two in England and France. The discovery and acquisition of such remnants of this beautiful fabric as exist out of museums, scattered up and down Central Italy, very limited in quantity, and to be met with for the most part in all sorts of unreachable places,—in convents which dare not, and old seignorial houses which will not, part with the coveted morsel except under strong temptation,—forms just at present an exciting species of commerce, a sort of industrial deer-stalking, quite Italian and *sui generis*.

Very little is known with any certainty respecting the origin and mode of execution of the Majolica, and this obscurity leaves a certain gap in the history of ornamental art, the more to be regretted as all the discoveries of modern chemistry have hitherto failed to recover the secret of some of the colours and prismatic varnishes which distinguish it from all other kinds of earthenware. Pesaro, Urbino, Gubbio, and Faenza were the towns most celebrated for the manufacture. Its palmy days extended over little more than one hundred years, from the half of the fifteenth to the middle of the sixteenth century. It was held in high estimation by the artistic authorities of the day, and painters of note are known to have furnished designs for choice services of Majolica. The term *Raphael* ware is, however, erroneously applied to it, if intended to convey the idea that the painter of the 'Transfiguration' employed his pencil in its adornment. Whether he ever gave any designs for such a purpose seems most problematical, and in general those attributed to him are mere fragments of copies from his pictures and from the engravings of Marc Antonio. But among the artists of the day who *did* so exercise their talent, Vasari mentions Gianbattista Franco, of Venice, and Taddeo Zuccaro, as having been employed by Duke Guidobaldo the Second. Zuccaro indeed designed, and Fontana executed, the double set of Majolica which that Prince presented to Philip the Second of Spain; and Charles the Fifth is said to have received at his hands a similar token of friendship. Numerous are the names of the celebrated masters of this branch of Art. Some of the most famous were accustomed to add their signatures to their choice works. Of these Maestro Giorgio, Fra Xanto, and the family of Fontana are the chief. Maestro Giorgio Andreoli was the Magnus Apollo of Gubbio, and possessed the secret of that brilliant ruby-coloured glaze which is so much sought for in his productions. His artistic skill earned him a patent of nobility from the Duke of Urbino, and his sons occupied a considerable station as notables of the city. One only, however, of them seems to have followed his father's calling. The workshops of Gubbio also sent forth the species of ware called *Stolfata*, presenting a mixed design of dark blue and buff, with a strong golden and prismatic lustre over the whole; they are frequently further adorned with portraits in the same colours, scrolls, medallions, and sententious inscriptions.

Pesaro has the honour of being named as the birthplace of the manufacture, and several of the

most curious pieces of Majolica still extant were produced there.

Fra Xanto and Fontana worked at Urbino itself, whence came the plates, vases, and innumerable other forms of Majolica, some of them really magnificent in size, shape, and fullness of colour, technically called *Storiated*,—that is, adorned with mythological, historical, or religious subjects. The often unsightly drawing and faulty *chiar-oscuro* observable in this species of Majolica is to be accounted for by the immense difficulties attending the painting, which had to be executed on a surface of wet varnish, without the possibility of correction, on account of the immediate absorption of the colours, while their ultimate effect, after undergoing the influence of fire, could never be calculated with precision. Faenza lagged somewhat in the rear of its neighbours in renown, although it has given the generic name of *faience* to the common earthenware of France, and produced specimens very little, if at all, inferior to the others in richness of colour, (especially a deep violet blue), while it often exhibits the mother-of-pearl-like varnish, so dear to connoisseurs. I have mentioned but one or two of the most marked genera of Majolica,—to enumerate one-half of the *species* would task the patience of both writer and readers. There are the *rabeschi*, or arabesque dishes, some of them of great beauty, though painted when the art was on the very brink of its decline; the Spanish *vassoi*, or deep dishes of great size, displaying a mixture of coppery gold colour and creamy white in intricate Moresque patterns, of which the fashion is said to have come from Spain. There are nuptial plates, childbed plates, ball-room salvers, plates amatory, symbolical, ceremonious,—flasks, basins, jars of all sizes, a whole world of capricious forms and colours, to make closer acquaintance with which those curious in *Majoliche* had better try and wade through the prim and prosy volume of old Passeri, who wrote in the beginning of the last century on the ceramic art; or better still, pay an autumn visit to the various museums and private collections of Italy, few of which are without specimens of Urbino ware.

It is quite comical to hear with what sportsmanlike gusto an eager collector will sometimes relate the difficulties of an arduous chase after some more than commonly precious *morceau* of the coveted Majolica. Not many days back, I happened to be present when one of the most active Florentine collectors was detailing with a whole whirlwind of Southern gesticulation an expedition of the kind in which he had lately been engaged:—how, hearing that in an out-of-the-way half-ruinous villa, not far from the Roman frontier,—a villa belonging to a miserly, dotting old Marchese, as dull as a dormouse, and as proud—as proud, *perdinci!* as the Campanile of the Duomo,—there existed a plate of rare beauty, which had been in the family—who could tell how many years!—a nuptial plate, *caro mio*, with clasped hands in the centre and rich circular ornaments of ruby glaze, proving it to be a genuine Maestro Giorgio, even if it had not been signed at the back by the great man of Gubbio, signed in full, date and all,—1534, *per Baccio!* the very summer time of the art;—how, hearing of the existence of this treasure of treasures from the Marchese's *Pattore*, who came to Florence to sell the oil, he resolved, from pure love of Art (not to mention a certain *arrière pensée* of the gain of cent. per cent.), to get it out of the dotting old *padrone's* hands and exhibit it to the astonished world of crockery-lovers. Then he went on to tell, almost in a whisper, with his forefinger expressively applied to the side of his nose, how, by the kindness of a friend, he had been informed late one evening, while lounging at the Politeama Circus, that there was a rival in the field—a rival resolved to have the treasure at any price—a rival who had already started that evening on the fateful errand;—how he dashed out of the theatre to the surprise and horror of his better half,—scraped up his all of available cash,—whisked himself into the first break-neck *baroccino*, drove for life and death, knocking up both pony and driver,—hired another where he could, and drove himself,—passed the dreaded rival on the road, quietly snoring, like a ninny as he was, in a heavy

vettura with two horses, and never dreaming of mischance,—overturned *baroccino* number two into a ditch,—finished his journey on the back of a vicious donkey, with no saddle but a ragged blanket,—reached the villa just at daybreak,—knocked out the astonished old Marchese,—took him by surprise,—coaxed, cajoled, persuaded him out of the Maestro Giorgio (for a consideration *bene inteso!*),—carried it off in triumph and flourished it in the face of the agonized rival just as he was waking from his nap and crawling leisurely up the last hill,—brought it back to Florence safe in the breast of his waistcoat, and “*Vedrà! vedrà! cosa stupenda!*”

Truly may we say, *où le roman va-t-il se nicher?* when we find such hair-breadth ‘scapes emanating from the region of the china-closet,—and the daily increasing rarity of the objects so procured makes Duke Francesco Maria’s neglect of his native Majolica and the consequent extinction of the art a matter of rejoicing rather than regret to those who pursue such game *secundum artem*.

Th.

OUR WEEKLY GOSSIP.

A literary treasure has turned up—no less than a second copy of the first edition of *Hamlet*—the quarto of 1603! During the week, an Irish bookseller has been mysteriously hawking about London this precious work, which has hitherto possessed the rarity of a manuscript. The only known copy belonged to the Duke of Devonshire,—and was reprinted a few years ago. As most readers know, the Devonshire *Hamlet* is imperfect, wanting the last leaf. The second copy also wants a leaf,—happily, not the last, but the first—the title-page. We have now, therefore, a complete copy of the original text of *Hamlet*; and the newly-recovered leaf contains, we are told, a new and important reading. Of course, many hearts are sore at missing such a treasure. It found its way, however, into the possession of Mr. Boone, the bookseller, in Bond Street,—at the cost, we believe, of 70*l.*—and, subsequently, into the hands of a well-known and indefatigable Shakspearian collector, for the moderate price of 120*l.* We should have been better pleased if it had been secured, by Mr. Jones, for the British Museum; but, as it did not find its way to Trafalgar Square *en route* to America, there is still some hope that it may hereafter find a resting-place in our National Library. We have Messrs. Boone’s authority for stating that the book,—which by the terms of sale to Mr. Halliwell remains in their possession for three months,—may be seen at their establishment in Bond Street by Shakspearian and other students.

Mr. Gerald Massey, the author of ‘*Christabel* and other Poems,’ has a new work in the press, with the title of ‘*Craigcrook Castle*.’ Mr. Alexander Smith has also, we are told, a new poem almost ready for the printer.

An eminent publisher, writing under the signature “A Lover of Consistency” sends us the following:—

“Sept. 7.

“In last week’s *Leader* appeared an excellent article on ‘Booksellers’ Adulations;’ one of many examples given of a too frequent style of advertising books in the present day was, that on the fly-leaf of other works, or in the advertisement of the book itself, one constantly sees ‘These books are the happiest efforts of their authors.’ It seems to me strange that, objecting to this style of puffing on the part of the proprietors of the articles to be sold, your contemporary should lend his assistance to spread it. On the outside sheet of the same day’s issue there is an advertisement of three or four works by popular writers, underneath which is the following announcement:—‘These books are decidedly the happiest efforts of their authors.’ They may be, but surely some one else than their owners must tell us so before we can take it for granted. At any rate the *Leader*, while writing against a too common practice, should not destroy the effect of its own argument by aiding in its continuance.”

—Our Correspondent deals, we think, unfairly with our contemporary. From his own position in the trade he must be aware that the editorial

and business departments of a journal are distinct,—that an editor reads the advertisements in his own paper at the same time with the general public. But even if he read the advertisements before they appear in print, it is far from obvious that he ought to refuse their insertion in his columns. The advertising sheet is a kind of common ground on which publishers display their wares. An editor cannot undertake to examine the genuineness of each article advertised in his pages; nor can he profitably interfere with the business department, except when some violence is done to public morals. In his own department he may preach as he pleases. There he is on his own tripod. If answered at all he must be answered on the literary ground; but if he were to say to advertisers, “No puffs without chapter and verse,” the advertiser might append to his laudation of his wares the name of the *Manx Cat*; and how is the editor to know that the *Manx Cat* has not called the work in question “the greatest production of the human mind?”

Sir William Harpur’s charity at Bedford is freed at length from legal quarrels; and the princely income, 13,000*l.* a year, is to be appropriated according to a new scheme, settled by the Court of Chancery. Every friend of education must rejoice to hear of this termination of a dispute which has almost paralyzed a noble charity, and kept alive the fires of sectarian and local strife,—and the close of which leaves Bedford endowed with free grammar and commercial schools sufficient to educate all the children of the town and neighbourhood.

Dr. Livingston, it is announced, has arrived at the Mauritius. We may soon, therefore, hope for ample information as to the details of his great and perilous journeys.

The *Aberdeen Journal* of Wednesday announces the arrival in that port of the Lady Franklin, Capt. Penny, from Hogarth Sound, Cumberland Straits, where Capt. Penny and his crew had been prosecuting the fishing during the winter. “We are sorry,” says the local journal, “to report that Capt. Penny has been seriously ill since April last. In the course of the winter he saw many of the native Esquimaux, and was informed by some of them that they had heard from some other tribes of their having seen, a long distance in a north-westerly direction from Hogarth Sound, and probably about the year 1850, a circular white tent, erected on the ice, and that, in the absence of all the inmates, they had stolen from it articles made of bright metal. On a second visit, several moons after, two white men were seen at the tent. The natives also brought the story of a party of white men, in the locality indicated, having been compelled by hunger to devour each other. These reports are quite consistent with that brought by Dr. John Rae.”

We are pleased to announce an increasing prosperity of the Booksellers’ Provident Institution. At a meeting held during the week in Paternoster Row, it was announced that the Directors, unable to spend their income in relief, have made a fresh investment in stock. The invested stock now amounts to 21,610*l.* 14*s.* 9*d.* The relief administered during the past year was stated at 391*l.* 10*s.* in permanent assistance or annuities, and 393*l.* 8*s.* in temporary assistance, making a total disbursement since the commencement of nearly 6,000*l.* amongst 84 members and 29 widows of members.

Having already stated the points in dispute between M. de Sauley and Mr. Porter, with regard to the discovery of Abila, and quoted M. de Sauley’s stinging remark, it is fair to give Mr. Porter’s answer to it. The latter gentleman writes to us:—

“Bludán, Antlebanon, Aug. 20.

“I observe in the *Athenæum* of June 7 that M. de Sauley has made the following assertion regarding an accusation made by me relative to his alleged discovery of Abila:—‘Either M. A. Boulad stated what was false to Mr. Porter, or Mr. Porter has stated what was false in his book.’—The simple facts of the case are as follows, and I leave the public to judge between us. At the time of M. de Sauley’s visit to Damascus, M. Boulad informed me, in the presence of others, that he had given the well-known inscriptions at

Abila to the distinguished Frenchman. This statement I thought nothing of at the time, as I knew he was in the habit of giving such information as he possessed to all the travellers he met with. But more than two years afterwards, M. de Sauley’s book reached me in Damascus, and his discoveries naturally afforded us no little amusement. I then translated to M. Boulad the graphic account of the discovery of the inscriptions at Abila. He immediately stated that this was a mistake, for he had given them to M. de Sauley before he left the city. Upon these grounds I accused M. de Sauley of an act of ‘literary dishonesty’ in claiming the credit of discoveries which he knew others had made before him. With these facts fresh in my mind, I was somewhat surprised at the above reply of M. de Sauley; and seeing that he grounded it on a letter of M. Boulad, I wrote to the latter reminding him of the facts as now stated. In reply he sent me a copy of his letter to M. de Sauley’s friend. In this he says that he did not give the inscriptions to M. de Sauley personally, having been prevented by temporary illness from seeing him; but he gave them to M. Segur, the French Consul. Now it is well known that the latter was M. de Sauley’s friend and companion, and that he accompanied him in his subsequent journey to Abila. M. Boulad further says in this letter to M. de Sauley’s friend, that he spoke to me about another inscription, which he subsequently sent, through M. Segur, to M. de Sauley, and likewise about the Abila inscriptions; and he adds, ‘Probably Mons. Porter understood (from this conversation) that which gave him ground for the statement he made.’ This paragraph surely releases me from blame, if blame there be; and, had M. de Sauley understood it, he could not have recorded the alternative, ‘Mr. Porter has stated what was false in his book.’ But as M. de Sauley now publicly admits that he was not the discoverer of Abila, he accuses himself of ‘literary dishonesty,’ for unquestionably he has affirmed the contrary in his book.

“I am, &c. J. LESLIE PORTER.”

They manage these things better in Denmark. “Our readers may not be aware,” says the *Publishers’ Circular*, “that the laws, or rather the custom of law in Denmark, gives perpetuity to copyright. On a late occasion, the children of Oehlenschläger, who has been called the Shakspeare of Denmark, addressed to the Minister of the Interior of that State a petition for a grant of the copyright, for a hundred years, of their father’s works. The reply of the minister informed them that, in the opinion of the Procureur-General, there was no occasion for any grant of the sort, and that by the law of the land there was no doubt of the right possessed by the heirs of a deceased author to the exclusive right for ever of publishing themselves, or of assigning to others the right of publishing.” And yet we hear that Danish authors are not content. At a Congress of Scandinavian booksellers, comprising Danes, Swedes, Norwegians, and Finns, which has lately been held at Copenhagen, it was decided by the Congress to petition the king to institute measures for enlarging the protection to literary property—for increasing the facilities of postal communication in the Scandinavian States—for reducing the customs duties on printed works—and for establishing an annual fair similar to that of Leipzig. If these Scandinavian poets and historians would try the tender mercies of English law under Victoria,—which law lends to the children of letters a very precarious protection for a very short time in *England alone*, and suffers them to fall to the pirates on the high seas,—they would learn to feel grateful for the right of perpetual property secured to them by Danish laws.

“About six miles from Rapello, and seven from Venosa and Melfi,” writes a Correspondent from Naples, “excavations have lately been going on to construct the road of Rendina. In that part of the excavations which was conducted in the Via Appia, a sarcophagus has recently been discovered—which has thus been described to me:—It is of pure white marble, and measures ten palms in length, five in depth, and four in width. On the lid, which represents a kind of dormouse, is a

young feathered creature seen in the act of her head being cut off. On four niches, another with her other side, and in the middle, a magnificent of the scene, the finest countenance, rect. To separate of the Co mezzo-ril earliest Director ing discom make a can be brought Borbonic

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ENTON Esq., Pr formed T for man had taken on the l thereby. Schaum, ‘Naturg out the p his recoe of Spec number ties.—M mens of taken in species, taken in ‘Maerkel’s rubens,’ Highgat been cap S. Steve curious had found Madeira pressaria had take exhibited Wood, v Festucc, in the ‘ France f of Argyn Broken Isle of V rare Hel

young female sleeping, with her hair of that character so well known in statuary as undulating. Her head rests on a cushion, and her feet on a lion. On the front part of this sarcophagus are four niches,—in one of which is Proserpine—in another a statuette of Mars—in another of Venus with her glass—and in the last Meleager. On the other corresponding part are Ulysses, Vulcan, Mars, and a figure unknown. On one side is a fictitious door, and on the other various festoons. No inscription has been found upon it. This sarcophagus was discovered inclosed in a rectangular edifice, adorned with beautiful marbles, and the walls of which are constructed of brick. 'I have never seen anything like it,' said an antiquary to me; and, though many sarcophagi have been found in Magna Græcia, I think these are now more magnificent, for the abundance and the perfection of the sculpture. The style,' he continued, 'is of the finest Roman—the drapery is beautiful—the countenance delicate—and the drawing most correct. The niches, in which are the divinities, are separated from one another by many spiral columns of the Corinthian order, and the figures are all in *mezzo-relievo*.' Notice (of which I received the earliest information) has just been received by the Directors of the Museo Borbonico of this interesting discovery, and an artist will be sent down to make a drawing of it, after which, if arrangements can be made for the purchase of it, it will be brought to Naples, to be placed in the Museo Borbonico."

Dr. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—OPEN, for Gentlemen only, from 10 till 10. Containing upwards of 1,000 Models and Preparations, illustrating every part of the Human Frame in Health and Disease, the Causes of Man, &c. Lectures are delivered at 10, 2, and half-past 7, by Dr. SEKTOV, F.R.G.S.; and at 4 P.M. precisely, by Dr. KAHN.—Admission, One Shilling.

ROYAL POLYTECHNIC.—Entire Series of Novelties.—Lecture, with EXPERIMENTS and DISMISSING DIAGRAMS of BESSEMER'S New Process of Manufacturing IRON and STEEL, by J. H. PEPPEL, Esq., every day at Three, and every evening, except Monday and Saturday, at Eight. New Entertainment by LECTURES, BEGINNING at 8, entitled, "LIFE in the WEST," or, EVERY-DAY LIFE in the LOG HUT and the CITY, illustrated by a Series of highly-finished Dissolving Views, painted by G. HARTER, Esq., from Sketches taken on the spot. Mr. Hartel's unique Collection of more than 100 FIGURES, exquisitely finished in Form and Dress, and illustrating with Ethnological Precision SAVAGE and CIVILIZED LIFE in MEXICO, are now added, without extra charge, to the 1,000 Works of Art, Models, &c., exhibited daily. Re-engagement of Angus Fairbairn, Esq., and the Misses Bennett, for their Scottish Musical Entertainment every Tuesday, Thursday, and Saturday Evening.

SCIENTIFIC SOCIETIES.

ENTOMOLOGICAL.—Sept. 1.—W. W. Saunders, Esq., President, in the chair.—The President informed the meeting of the death of Mr. W. Yarrell, for many years Treasurer of the Society, which had taken place that morning, and briefly remarked on the loss to Natural History science sustained thereby.—Mr. Westwood observed that Dr. Schaum, in his continuation of Dr. Erichson's 'Naturgeschichte Deutschlands,' had fully carried out the principles advanced by Mr. Wollaston in his recently-published work, 'On the Variation of Species,'—and consequently a considerable number of species had been sunk into local varieties.—Mr. E. Wallace sent for exhibition specimens of *Laphygma exigua* and *Botys silacealis*, taken in the Isle of Wight: of the first-named species, a single example only had previously been taken in Britain.—Mr. Janson exhibited *Dinarda Maerkeli*, *Dendrophilus pygmaeus*, *Dorcatoma rubens*, and *Cryphalus binodulus*, all taken near Highgate: the first-mentioned species had not been captured in this country for fifty years.—Mr. S. Stevens exhibited a species of *Plusia*, and a curious *Pyrallis*, both bred from larvae which he had found in a parcel of plants lately received from Madeira.—Mr. Turner exhibited a species of *Depressaria*, apparently *D. libanotidella*, which he had taken near Newhaven, Sussex.—Mr. Newman exhibited a singular *Coccus*, found at Darenth Wood, which Mr. Westwood considered to be *C. festuca*, described by M. Boyer de Fonscolombe, in the 'Annales' of the Entomological Society of France for 1834.—Mr. Dutton exhibited a variety of *Argynnis Adippe*, taken in the New Forest, near Brockenhurst, and some *Lepidoptera* from the Isle of Wight, including a single specimen of the rare *Heliothis armigera*.—The Rev. J. Green sent

for exhibition some fine varieties of *Lepidoptera*, including an orange-tinted specimen of *Cleora lichenaria*.—Description of a New Species of the Genus *Myrmecilla*, by Mr. F. Bates.

FINE ARTS

Aphorisms on Drawing. By the Rev. S. C. Malan, M.A. Longman & Co.

THE practical experience of every artist is worthy of attention,—and particularly that of a gentleman who has attained such power and facility as Mr. Malan. He is one of our most distinguished amateurs, and has proved himself, in accordance with his position, a profound thinker. He was a liberal contributor to the Exhibition for the Patriotic Fund at Burlington House, and was first known to the public as the companion of Mr. Layard during his latest researches, whose pencil afforded some of the most striking illustrations in the volume.

This little book, which is really very unpretending, although the title is formidable enough, is just the manual that was wanted. It contains a few distinctly enunciated sentences, good and complete in themselves, but set in a regular sequence, and not like some other aphorisms on Art, which are completely unstrung, and have the appearance of random entries in a commonplace-book rather than a series of well-digested thoughts upon a general subject. Mr. Malan does not address himself to any particular class of Art-students or admirers; and this will be seen by a few of the extracts we propose to lay before the reader. His aphorisms are numbered, and lead easily one into the other.

"Drawing is human art in imitation of Nature. By Nature I mean here God's works and man's, although they widely differ from each other. Those are always perfect; these, on the contrary, more or less defective. For instance, we may see a beautiful effect of light, which is God's work, upon a building worthless in every line of design, which is man's art. Since, however, we are often called to draw natural objects of man's making, such as buildings, furniture, &c., we may consider drawing in a twofold aspect; as *positive or real*, and as *only relative*. Real drawing is an image of God's works; from which model real drawing cannot depart. For this model is the only true pattern of all pure and perfect taste, and all genuine art comes from it only. In this respect drawing differs very materially from his sister art, music. For in music we have, in fact, no perfect pattern to follow; nothing like Nature in drawing. True, there are rules of melody and laws of harmony which cannot be broken without at the same time destroying the very character of music, which depends on them. But still the finest model in music is but a human production, and therefore not perfect. So that unless we could hear the self-taught choir of heavenly voices singing the praises of God in perfect harmony and with faultless melodies, however great the musical genius, however sublime the conception, however deep and soul-stirring the harmony of a composer be, it is nevertheless *relative* to other human productions of the same kind, and not itself an imitation of a heavenly, that is, of a perfect, model. On the contrary, one of the charms of music consists in its creative power over its own outline, melody, and rhythm, drawing and music come from the soul and return thither. Music draws melody and paints harmony with notes, as painting does with pencil and colours. And yet music is more free than drawing. For as regards drawing, we have a model from which we dare not part, that is, Nature: it is perfect—it is God's own workmanship; we cannot exceed, nay, we never can even reach, it. Unfortunately, then, for human conceits, we may always compare our imitation with the original, which, from its very nature and character, is itself our *rule*; and thus we have ample opportunity of being self-convinced, and of course corrected, if open to correction. Hence, too, in proportion as our feeling of the beauties of Nature is greater, are we less satisfied with our own drawing in imitation of them. This feeling of disappointment, however, seldom, if ever, occurs in realistic drawing: for this is an imitative, not a creative, and what one man did another man may have a chance of accomplishing as well."

After some very sensible remarks upon the necessity of appropriateness to actual use in the forms and arrangement of domestic utensils, and drawing a striking contrast between the old Greek vases and the gorgeous display of modern Art at the Exhibition of 1851, where, "amid a profusion of so-called ornament, there was a dearth of really good outline—of adaptation of shape to the purpose for which the articles were made,"—the author returns to the question of correct imitation, and proves himself a strict votary of Nature.

"It clearly results from this, that since we have in Nature a perfect model to follow, our imitation of it must be either right or wrong. And in proportion as we depart from Nature to follow a design of our own, do we also degenerate from real to relative art. That is clearly proved by the style, as it is called, of Mediæval (or even of Pre-Raphaelite)

artists. They did, and do, draw regardless of *Nature*, after a fashion of their own, and not after *Nature*. Their wry-headed figures in buckram, their glaring colours, their utter carelessness about light and shade, their trees like brooms or cabbage-tops, their hills like sugar-loaves, their flowers stuck here and there in the ground, and their houses out of perspective, may, possibly, in their opinion, suit the kind of illustration to which they are often consecrated, but that is not *DRAWING*."

With the following passage we cannot so unreservedly agree.—

"As to *teaching*, since drawing requires a correct eye, a cultivated mind, and a clever and steady hand, it is of no great use to teach children to draw before the age of fifteen or sixteen. After that age, a talented person will make more progress in six months than before it in perhaps as many years. At the age of twelve or thirteen, however, if the child shows decided aptitude for drawing, he might with advantage learn to draw large heads in chalk. That is the only style of drawing that will give a firm touch and form a flexible hand; and two or three years at least of this training should be considered as an indispensable foundation in learning to draw, whatever the superstructure may be, whether flowers, figures, landscapes, or even architecture."

Children may not be expected to show much tact in drawing before the age of fifteen or sixteen, but as the mere imitative faculty stands to the painter as the alphabet does to the poet, a purely mechanical arrangement, the sooner it is got over the better. A child will learn to draw geometrical figures with greater precision and readiness at an early age than at the comparatively advanced period of twelve or fourteen. All the greatest artists have shown a tendency to imitation when scarcely beyond their infancy; and, inasmuch as a power of drawing is a means of recording and storing up observations of nature, the sooner the child begins the greater his store is likely to become.

To set an infant to draw great heads from Raphael's 'Transfiguration,' or *Lo Spasimo*, or even any of Julien's smirking faces, would be folly. A child, of course, would have no sympathy with them. But a well-trained hand would enable a child before twelve years old to draw horses, windmills, and steam-engines better in his play-hours, and as he felt his power of imitation strengthened, would naturally enlarge his sphere of subjects also. Geometric forms should therefore take the precedence of large heads in chalk.

Mr. Malan's view of some of the well-known productions of Art appears in the following passage.—

"Form your own style upon Nature. Learn the principles of art of whom you may best, and follow good advice as to your work; but educate your taste, train your eye, and form your hand on Nature. It is the only perfect master. For even the best of teachers cannot be followed implicitly, since they show, side by side with flashes of genius, proofs of oversight or of inferiority in some things. Raphael, for instance, ought never to have attempted landscapes in any way; his backgrounds often kill his perfect figures. Thus, on the cartoon of 'The Miracle of Draught of Fishes,' not only is the perspective of the water incorrect, (judging, at least, from the copies I have seen,) but both Our Saviour and St. Peter are put together in a boat too small to carry one man in safety, much less two. In the celebrated fresco of 'The Lord's Supper,' by Leonardo da Vinci, the table, as it is drawn, cannot possibly stand, for the traces on which it rests have only one side. Our Saviour's head, also, is drawn in the centre of a square window, the opening of which takes from the effect of the light and shade on that Divine head. The whole picture would have been better if the table had been laid in the length and not in the breadth of the room. In like manner, that great master, Salvador Rosa, often painted trees and rocks of his own, with a masterly touch, it is true, but still not always after the model of Nature."

And his independence of the old masters is shown by a little travelling incident in Italy.—

"I recollect being one day at Città di Pieve, where, as a matter of course, I was taken from one end of the town to the other, in order to see some of Perugino's pictures. I got weary of his figures arrayed and dressed in buckram, and of his buildings out of perspective, and I was reluctantly passing through the sacristy of a church, to be shown some more of them, when I beheld, nailed against the wall, but without a frame, a beautiful oil painting of Our Saviour giving the keys to St. Peter. It was a relief, at last, to dwell on those fine figures, dressed in good drapery; and I asked my guide if he could tell me the author of that painting. He shrugged his shoulders, and said 'he did not know; it was nobody's, for it had no frame!' On another occasion I was asked to accompany a few friends to see some of Raphael's pictures, in one of the palaces at Rome. While my companions, Murray in hand, were inspecting the works of the great master, I strolled into a room adjoining, in which, among other pictures, I noticed a very beautiful Virgin and Child, author unknown. I went to call my friends, and begged they would come and admire the face and the expression of the female figure. 'What that!' said one of them; 'let us see: oh, it is not in Murray!' And so saying he left the room."

As a practical artist, the writer freely acknow-

ledges the existence of *impedimenta*; and, contrary to the views of Michael Angelo, who asserted that a true artist could even paint with dirt, proceeds to consider the difference of means in going over the ground.—

"There are, however, certain things which may either assist or hinder in the acquisition of a bold and sure style of drawing. For instance, the use of a fine and hard pencil, and of a small copy, with white paper highly hot-pressed, will effectually cramp the hand. But a soft pencil, an, aa, or aaa, smooth and soft lightly-tinted paper, with large copies at home and Nature abroad, will, on the contrary, give a bold and free style; at least, they will materially contribute towards it. Likewise, in water colours, if you paint with a small brush, much colour and little water, on smooth paper, the effect of your drawing when done will be harsh, heavy, woolly, and without any of that transparency which constitutes the chief beauty of water colours. If, on the other hand, you accustom yourself to work with a very large brush (provided it has a good point), abundance of water, comparatively little colour, and on rough paper, your outlines may be harsh at first, but that will correct itself in time; and they will be well defined and characteristic, your work will possess an airy transparency, and you will acquire a freedom of touch that nothing else can give. * * * Much also depends on the way in which you hold the pencil or the brush. If you hold either as you do a pen in writing, that is, resting against the tip of the middle finger, and tightly held between the thumb and the fore-finger, you never will draw; or, at least, your touch will always remain stiff and graceless. The pencil or the brush should always be held lightly; it should rest on the flat side of the middle finger, above the root of the nail, and almost upon the first joint. The whole length of the tip-joint of the fore-finger then falls naturally upon the pencil, and holds it slightly; and the thumb, a little curved, gently presses the pencil, opposite the first bend of the fore-finger. The pencil or the brush held in that manner may be turned and handled in any way you please; and with the little finger alone resting on the paper, and acting like a spring, the hand is so disposed as of necessity to give you a free and easy touch."

"Wisely and slow; they stumble that run fast," is exemplified in the following sensible hints.—

"We must bear in mind that, after all, a rapid style of drawing is only, as it were, running in the art. If a child attempts to run ere he can walk, a fall must follow; but after he has learnt to walk step by step, and has strengthened his gait by careful exercise and attention to it, he may then run both swiftly and with grace. It is, therefore, a mistake to try and acquire at once a bold and rapid style; it can only come by study and by practice, since it is the result of being familiar with details. These need not always be told in drawing, but there can be no good drawing without a thorough knowledge of them."

His own effective Arab heads are illustrated by the twenty-fourth aphorism.—

"Lights are the expression of the drawing. To explain what I mean, consider the human face: there is *light* and shade all over it, and light gives it both life and complexion; but the *lights*, the two bright specks on the pupil of each eye, give it expression. Why? Because they give it a meaning, by being at their only proper place. So true is this, that one or two more such bright specks added elsewhere on the face would at once destroy its expression and its general effect, by distracting the eye, and by bringing secondary features too prominently forward."

His love of nature amounts to genuine enthusiasm; and the earnest appeal in the subsequent passage, for aphorism it is not, accords thoroughly with the writer's own practice, and goes far to account for his complete mastery over material.—

"Look, and reason on what you see; study the endless grace of outline, in the tree that waves in the morning breeze and fans you at noon; follow the mazes of its foliage, and breathe the light air that bears its elegant masses, and plays among them. Mark the stem; how the light and chequered shade of the foliage falls upon it, and gives it life; see also the branches, what vigour in their joints, what life, what expression in their sinuous form; and the gnarled roots of the tree, with what power they grasp the soil and enter into the very heart of the earth. When you see all that, and feel it, you have only to take pencil and paper, and you must draw. Or else follow that bright gleam of light that pours down from the hill, over the meadow grass, and which, after sparkling in the ripple of the stream, falls upon the smoking chimney of the woodman's hut, sheltered under the dark foliage of the pine-wood beyond. When you see and feel those things, you have only to take colours and paper, and you must paint. Not well, at first, nor yet, perhaps, after several attempts; but every effort you make to imitate that faultless model brings you nearer your object, which is to convey to yourself and to others a lasting impression of your love of Nature and of your feeling of its beauties."

These extracts prove that Mr. Malan thinks before he writes,—and that what he writes is worth consideration.

FINE-ART GOSSIP.—Every reader will be glad to know that Sir Benjamin Hall is going to give 20,000*l.* for a new statue to the Duke of Wellington. Some persons may pretend to sneer at carrying coals to Newcastle and bladders to Yarmouth. But the Chief Commissioner of Works doubtless knows his country. The poor old Duke has not more than twenty sta-

tues in London; and who can say that twenty is beyond a fair share for Wellington in a capital so prodigal as ours in recognitions of great men! When the grumblers see how our public places smile with columns, monuments, and commemorative fountains—sparkling like Paris, Florence, and Berlin with bronze and marble gratitude—they ought to hide their heads. What other country, having a Raleigh, a Shakespeare, a Newton to boast, has raised so many statues in their honour? What are the monuments of Corneille and Molière in Paris—pretty things, though they are—compared with our monuments to Shakespeare and Milton? Sir Benjamin Hall, as arbiter of taste and judge of genius, doubtless feels all this and is content. He has 20,000*l.* in hand; and, as the other great fellows of English story—Blakes, Bacons, Cromwells, Marlboroughs, Hogarths—are so well provided, he sees that the only way to spend his money is to throw it into the lump for another Wellington monument. Consider how beautiful it makes us look in the eyes of Europe, this strong devotion to a single fame. Berlin is content with one monument to Frederick. Paris obtrudes only one figure of Napoleon. Vienna has but one statue of the Archduke Karl. But, then, will not every one allow that Wellington was twenty times as big as Karl, Frederick, and Napoleon? Intelligent foreigners, envious of such a fame, may jeer, if they please, about our one hero. We answer, look at our streets and public places. And so we say Sir Benjamin is right. As the only great person in our annals who wants another statue is the Duke of Wellington, by all means let him have one.

Mr. George Scharf, jun., has been appointed Art-Secretary to the Committee of the Manchester Exhibition of Art-treasures.

Colebrookdale has resolved to establish a School of Design; and considering how much the district depends on the Art culture of its inhabitants, the wonder is that it has not established such a school long ago. Workers in iron and china should be the first to feel the need of education for the eye and the hand: perhaps under the new influences brought to bear on the young, Colebrookdale, and the adjoining districts of Madeley, Wenlock, and Broseley—all of which are associated in the foundation of the new school—may rise higher than ever in the scale of Art manufacture.

Salisbury Cathedral is undergoing repair. Her Majesty has sent a donation of 100*l.* towards the restoration of the Chapter-House.

MUSIC AND THE DRAMA

DRURY LANE.—This theatre re-opened on Monday, under its regular management, with Sir B. Lytton's play of 'The Lady of Lyons,' which appears to have been selected for the purpose of testing the talents of Mrs. Emma Waller, of Californian and Australian celebrity. We cannot add much to the testimonials by which her *début* was heralded; but if we cannot be very demonstrative in our commendation, we have nothing to say in her disparage. Mrs. Waller, in this part, was a quiet, unpretending actress, with occasional indications of feeling, expressed however with remarkable chastity of style. Whether, in more energetic parts, she would rise into more passionate animation, we have yet to learn. Evidently a judicious *artiste*, we were gratified to find that, in this instance, we have not to pass judgment on a candidate for histrionic honours with pretensions mainly founded on extravagance and false taste. The house was well attended, and the usual honours were rendered to the *débutante*.—On Tuesday evening we were enabled to form a more adequate judgment of the lady's powers. The play chosen was 'The Hunchback,' and Mrs. Waller enacted *Julia*, supported by Miss Oliver as *Helen*. The early scenes showed a most sensible reading of the text, and a discrimination of emphasis significant of good taste. The action, too, was remarkable for its propriety, and the voice for its clearness of utterance. But critical attention was required to distinguish their excellence;—there was not enough of "the ostent" of acting. Hence Miss Oliver carried away all the applause.

The second and third acts commanded more sympathy, but excited no special demonstration on the part of the audience. The fourth act was distinguished by a peculiar circumstance. After the scene between Helen and Modus, Miss Oliver was recalled in the middle of the act to receive the public approval. And thus the triumph of the evening was actually won by a young actress, whose name had not been placarded; and "the star," whose coming had been so expensively announced, was obliged to come off as "second best." A more emphatic and practical moral on the uselessness of what has been called "mural literature" could not have been read. To record it, is to perform a manifest service. We would not, however, let our opinion on Mrs. Waller be biased by this circumstance. It is clear that she is an intelligent, clever and well practised actress,—no longer young, but not without considerable personal advantages:—our experience, however, of her in *Julia* suggests that, though not without feeling in some of its more delicate and shadowy manifestations, she is naturally deficient in the force and intensity of passion, without which a great tragic actress is impossible. In comedy and vaudeville, in which we perceive that Mrs. Waller has been accustomed to play, we can easily conceive that she is a highly accomplished *artiste*; and it will probably be discovered that her ultimate success will be achieved in the more familiar walks of the drama.

LYCEUM.—The re-opening of this theatre, under the management of Mr. Charles Dillon, has afforded to the general public the opportunity of forming an opinion on the new actor's merits in *Belshazzor*. The verdict of the Islington audience was on Monday confirmed. The drama was placed on the stage with costly accessories and picturesque scenery. A new burlesque, by Mr. William Brough, succeeded. It was entitled 'Perdita; or, the Royal Milkmaid.' The order and *mise en scène* of the Oxford-street version of 'A Winter's Tale' were observed; but the subject in the earlier scenes scarcely admits of burlesque. In fact, the effect of the piece so far depended on Mr. Calhaem's caricature acting of the part of *Leontes*,—and on Mrs. Weston's vigorous and amusing personation of the strong-minded and strong-limbed *Paulina*. The case, however, is different in the pastoral portion of the plot. Here Mr. J. L. Toole as *Autolycus*, Miss Wilton as *Perdita*, and Miss Woolgar as *Florizel*, exhibited their comic powers to the best advantage, and the result was a considerable success. The management has now got under way; and we may perhaps expect more important efforts hereafter. We should add, that the writer of the burlesque performed himself the character of *Polysenes*.

MUSICAL AND DRAMATIC GOSSIP.—The Gloucester Festival, which closed yesterday week, is stated to have been unprecedentedly successful in a financial point of view. Still, a glance at the *programmes*, and every report of the performances, assure us of its having been nothing less or more than one of the old-fashioned meetings of the Three Choirs:—pleasant to those attending it; picturesque as calling up associations not within call when the music is held in a civic, not an ecclesiastical building,—but in no respect marking that progress which it is the function of such meetings as those which Birmingham and Bradford have given to encourage. Well-known music (however good), slackly performed by orchestra and chorus, is "not for us," let the solo singers even have been as successful as they were at Gloucester. We now expect to have the familiar master-pieces given with transcendent excellence,—or some inroad into the domain of the new composers. The one novelty at Gloucester was the appearance of the new singer, Mrs. Clara Hepworth, which we note because her engagement was decided by local sympathies. These should have every one's good word. In the present state of the art, nothing is more desirable than that every town should have its own singers and players, capable of entertaining its own public, when the Grisis, and Marios, and Viardots, and Albonis are not attainable. To

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make, however, a Lady so little tried assistant first *soprano* to Madame Novello on an occasion of this kind is a mistake, calculated to damage no one more than the person so injudiciously brought forward.

"The season is dead: long live the season!" is a cry rapidly becoming applicable to our London entertainments so far as drama and music are concerned. Neither Mr. Buckstone nor Mr. Webster ever shuts his doors:—Mr. Kean has opened his again, and Mr. Dillon has not shown himself afraid to take the leap, though, as the jargon goes, "no one is in London." Neither in music are strangers or residents altogether reduced to "odds and ends," if they would hear something good. During the past fortnight "more last nights" of Madame Albani, at the Surrey Gardens, have been tempting the world thither, and she has been appearing to appear there together with Mesdames Fiorentini and Gassier, Herr Fornes, Signor Bottesini, as fellow "stars,"—and Mr. Allan Irving, just come back from America, we believe, a gentleman who, if all tales be true, should be useful at home. Then, a new series of concerts, conducted by Herr Anschuer, and led by Herr Kreuzer, with the title of "The London Musical Society," commenced at St. Martin's Hall on Wednesday,—the projectors undertaking "the production of works of musical art of the highest standard, by artists of undoubted reputation, with an orchestra complete. We have read a *programme* like this in former years. The artists best known among those advertised are Madame Caradori and M. Edouard Reményi, Her Majesty's solo violinist. The *Réunion des Arts* announces that its meetings will recommence on the 1st of next month. Much of this change and fever is ascribable to the increase of railway communication, which adds to the fluctuating public in search of an evening's amusement, and which enables, too, the artists themselves to be "here, there, and everywhere," in a manner impossible to the Billingtons, Brahmans, and Bianchis of former years. Curious, as an additional illustration of this fact, is the perpetual advertisement in certain London journals,—of the nights when wandering opera-companies will appear in provincial towns,—when Miss — will sing a new Maine ditty at Musselburgh,—and Mr. and Mrs. — afford their entertainment to the nobility and gentry of Cocker-mouth, or other place as remote from Charing Cross.

"Wherever the lover of music now alights (writes a travelling friend), whether on English or French ground, traces of effort to enlarge the sphere of taste and to give scope to the increasing activity of the times present themselves unsought. In few places would the *fanatico*, bent on composition, fancy he might be more secure from interference than at Fontainebleau,—to few places so rich and charming could he make a pilgrimage with less fervour of musical expectation. The palace echoes, it is true, may remind him that Rousseau's 'Devin' did see the light there, according to some, and not, as others say, at Chenonceau, under the protection of the amiable and philosophical Madame Dupin; but the theatre is pulled down, and the *opéra*, much talked of as it was, and lovingly cherished as it was by its sensitive maker, hardly comes into the category of musician's music; while this is the only tradition of the *château* which, in one art, matches the memories and traces in painting which belong to Da Vinci and Primaticcio and (the other day's only) to Princess Marie of Orleans. Fontainebleau, it is true, is full of other harmonies,—there may be inspiration in the influences of its courtly old-world and cheerful repose, and in its beautiful environs, so justly dear to all painters,—yet thither, I repeat, would no one come in quest of music. No matter, music has sought the place out. On the last day of last month, a festival, made up of several bands of military music and of the singing-classes belonging to many neighbouring towns, was held there. Juries of skilled men (one headed by M. Halévy) sat to adjudge the prizes—idyl-fashion. The *Abeille* (a local journal) expressly commends the *fanfare* (a cornet, or trumpet, band) of Dijon, and justly, because the said band belongs to no regiment, but is merely a company

of amateur-workmen, who have been trained, and well trained, by an *ex-pupil* of the Paris *Conservatoire*. We are fond of comparisons to the credit of England; but when will any *cornist* from among the pupils of our Royal Academy who can be spared to Coventry or Dunstable, as resident professor there, enable the ribbon-weavers of one town, or the straw-platters of the other, to win a prize, by teaching them to play in tune even so humble a band-melody as the old 'Duke of York's March'?"

Dr. Liszt has gone into Hungary, to open a Catholic church just finished at Gran, with a new Mass of his composition.—The Mozart *cantata*, which was to be executed at the late Festival at Salzburg, before the statue, was to be written by Herr Franz Lachner.—M. Ambroise Thomas has composed the music, which is shortly to be performed when the statue of Froissart is inaugurated in the chronicler's native town, Valenciennes.—M. Gevaert seems to have taken the place of Musical Laureate to H.M. the King of the Belgians this year,—for the Hymn performed at the great Brussels festival was of his composition.—A Correspondent of *Le Constitutionnel* describes the inauguration of the new Cathedral at Gran—the ecclesiastical capital of Hungary—as having been a ceremony too imposing—even in this year of ceremonies—to be passed over; and writes with great enthusiasm of Dr. Liszt's new Mass, performed on the occasion, as "simple and full of beauty." We copy his account as one which we hope may be, rather than believe will be, true,—yet there were combinations and phrases in Dr. Liszt's *Cantata* written for the Beethoven Festival at Bonn which we remember to this day as simple and beautiful, and indicating gifts which, had they been cultivated in place of being molested by their owner into the propagandism of a false doctrine, might have yielded good things to the world of musicians.—By other manifestations than this does Hungary seem desirous of taking a distinct place in the world of Art. We now read of a Magyar Opera, at Vienna, having been opened, on the 4th of August, by the performance of 'Ladislás Hunyadi,' an opera composed by M. Erkel.

Two new five-act dramas are underlined to be produced at Drury Lane:—one named 'Alsargis,' by Mr. R. H. Horne, which Mrs. Waller appears to have brought over with her from Australia;—and the other, 'Bianca,' by Mr. Robson, which was so repeatedly announced last season.

MISCELLANEA

The Word "Reliable."—Will any of your philological readers give a satisfactory authority for the use of this word? It is, as far as I know, quite a recent intruder into our language,—and before it wholly succeeds in displacing the old Saxon "trust-worthy," perhaps it will be worth while to examine its pretensions. Every one knows that words terminating in "ble" or "bilia," whether Saxon or Latin, have a passive meaning. There is no need to refer to Horne Tooke and his theory of "Potential Passive Adjectives" to prove this. A superficial glance at such words as readable, commendable, visible, &c. will suffice. Every such word is, of course, derived ultimately from an active or transitive verb. To form a word having this termination, on the basis of a neuter or intransitive verb, such as the verb to rely, is, I think, quite unprecedented, and in defiance of all analogy. We are familiar with *audible*, able to be heard—*ponderable*, able to be weighed—*desirable*, worthy to be desired,—and even with Carlyle's euphuism *doable*, able to be done. But if reliable is to mean, able to be relied on, why may we not have dependable, go-able, run-able, rise-able, fall-able, and much similar jargon besides? If you can find room for a protest against the use of this word, it may perhaps be of a little service. The introduction into current speech of a slovenly or illegitimate word is a national nuisance.

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